

THE ETVDE

FOR EVERY MUSIC LOVER

ESTABLISHED 1883

JULY 1911

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Theodore Presser Co., Philadelphia, Pa.

The Locomobile for 1912

Fourteenth Annual Announcement

The "48" Six Cylinder The "30" Four Cylinder

FOR 1912 The Locomobile will set a new standard of Luxury in motor cars. Our success in the past resulted from our continued efforts to make the Locomobile the best built car in America.

Having attained this mechanical superiority our present aim is to make the Locomobile the most luxurious American Car—Quiet, Comfortable, Perfect in detail. The Six Cylinder Locomobile, by virtue of its excellent performance in 1911, has established a new standard in Six Cylinder construction. Realizing the demand on the part of the present day motorist for increased comfort in automobiling, we have made careful study

and investigation for the purpose of making this Car the last word in Luxury.

The improvements that we have made in this direction produce Ease and Comfort hitherto unknown in motoring. As an instance the rear seat cushions and high backs are each provided with upholstery ten inches deep—as soft and restful as the easiest library chair. Passengers are seated low in the car, which produces a feeling of security. The combination of advantages offered only in the Locomobile Shaft Drive Six makes it—
A Perfect Machine—A Perfect Vehicle.
The Six Cylinder Type in its highest development.

Motor Design The motor is designed and built with a cylinder bore of 4½ inches, 10 horsepower is obtained on test. This represents the utmost power obtainable from this size of cylinder without affecting reliability. Cylinders are designed specially for the Six and have large valves and quiet valve lifts.

Quietness Detail changes in the motor and rear axle make for greatly increased quietness in the Locomobile Six.

Moderate Weight The Locomobile Six, with possibly one exception, is the lightest seven passenger, six cylinder car. We have studied this problem and obtained in seven years' study and development of the finest alloy steel, the lightest seven passenger car in the world.

Fuel Economy The Locomobile Six has frequently been driven twelve miles on a gallon of fuel. This is well in advance of ordinary six cylinder performance. A customer writes that he drove his Locomobile Six over the mountains from Los Angeles to Santa Barbara with seven passengers, averaging seven miles to a gallon of fuel. Another customer writes that he drove his Six Turbodies over fourteen miles on a gallon of fuel. Such economy is due to our special carburetor design and to moderate weight.

Tire Economy Ordinarily a powerful Six is prone to wear tires. The Locomobile Six, however, is economical in the wear. "The Speedometer shows four thousand miles. The original tires are still on the car and are as good as new." The foregoing report is on one of the first Sixes delivered. Locomobile tire economy is due to moderate weight and scientific balance of weight; also to the free action of the differential when turning a corner, thus preventing any grinding action on the rubber. The Locomobile differential never binds under any conditions of road operation.

Strength of Construction Bronze in aluminum is used for the motor base and gear box. It is three times as strong as the aluminum ordinarily used for the purpose on other cars. The axle and steering for the purpose on other cars. The axle and steering for the purpose on other cars. The axle and steering for the purpose on other cars.

Riding Qualities The Locomobile Six has wonderful riding qualities—perfect comfort and steadiness. No oversteering from side to side when traveling at speed. The superb riding

qualities of our Six are due largely to the fact that power does not pass through the springs. Thus they are free to act. Rear springs cannot give minimum comfort when they act as distance rock. The three-quarter elliptic rear springs are shockless at both ends so that they have full play. All springs are made of the finest spring steel that can be bought.

Rear Axle Construction The rear axle is provided with a hand hole, affording ease of inspection of the driving gears. Rear axle tubes are alloy steel, without bracing—a superior construction peculiar to the Locomobile.

Other Special Features The Multiple Disc Clutch is very simple and may be removed as a unit without disturbing anything else. A self-contained Oiling System provides perfect motor lubrication. Grease Caps at all wearing parts on the chassis eliminate dirty oil cups and insure perfect lubrication. The Transmission provides four speeds and reverse and the construction is so durable that gear trouble is absolutely eliminated. Federal joints run over 5,000 miles without attention to lubrication. The bearing is very short, saving room and obviating the clumsy appearance of other Sixes. Extra Tires are carried at the rear. Running Boards are clear on both sides.

All 1912
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Models

are equipped with High
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compressible Rims and
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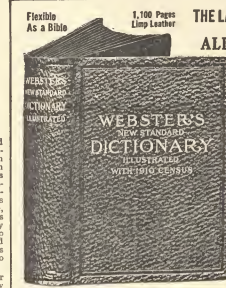
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(Another phase of Mendelssohn's youth will appear next month.)

Great Innovators in the Art of Piano-Playing

By JAROSLAW DE ZIELINSKI

When Johann Sebastian Bach (1685-1750) aged ten passed under the care of his elder brother Johann Christoph (1671-1721), not to be confounded with his uncle of the same Christian name, he studied the clavichord and harpsichord, besides the organ. At that time the organ was well developed, for Germany and Holland possessed quite a few organ builders of more than local fame, such men as Christian Forner of Weimar; Schlicker of Hamburg, and Bernard Schmidt, the latter going to England in the year of the restoration of Charles II, where he became known as Father Smith. But it was a different prospect as regards the clavichord, precursor of the spinet and piano, and of the harpsichord, which instrument, according to Couperin le Grand, man of knowledge and authority. "It had a brilliancy and clearness by far superior to that of other instruments," while some English commentators likened its tones to "a scratch with a sound at the end of it."

Heavy or light pressure upon the keys of the harpsichord (clavichord) did not alter the quality of tone, but some of the harpsichords had two keyboards, one for the loud and one for the soft tones. One of that kind was owned by Bach, who developed upon it—as compensation for its lack of sustaining power—the ornaments, called *manieren* by the Germans and *Agremens* by the French—so plentiful in his works. As regards the clavichord: After one Daniel Faber had increased its size and power, it then came to Johann Bach so far as to apply equal temperament in tuning it; and to prove that his theory was correct he wrote, in 1722, the first twenty-four Preludes and Fugues which he named "Das Wohltemperirte Clavier." Many of his best-known were first reproduced on that instrument, but his pupils had to give much time and attention to the variety of tone-gradations which he considered possible to produce on a harpsichord after assiduous study; as far as the pianoforte was concerned (which instrument first saw daylight in 1711); Bach had no use for it.

BACH AND POLYPHONY.

At that time the Netherlands, later the Italians, had a full grip on the canonic form which gave great symmetry to a composition, destroying, however, the freedom of movement and tonal variety; so when Bach developed the fugue by inspiring it with soulfulness and intellect, he not only lifted that form to the highest perfection, but gave us also a lesson in rhythm, melody and art of developing the harmonic element. With Bach the polyphonic style was pre-eminently first, and it meant the combined use of many voices in a manner so precise as not to overlook the smallest condition of their relative harmonic element. To put into concise language the opinion of an old master, by polyphonic movement should be understood only such as presents voices led in mixed counterpoint, each voice retaining its independent character as the principal voice. This emphasizes the fact that in polyphonic music each voice or part has its own importance, while in homophonic music only one voice, the principal, is of any value, the other voices serving merely the purpose of giving it a harmonic and rhythmic zest. Thus Bach taught us absolute precision, the lack of which can be easily perceived nowadays in all conceptions and definitions excepting the purely logical and mathematical.

His third son, Carl Philipp Emanuel Bach (1714-1788), though a versatile composer, did not shine in vocal or orchestral music, and such men as Christian Bach (1732-1814), Reichart (1752-1814) and others were not slow in pointing out his weakness. In his clavich music, however, Emanuel looms up original and with inexhaustible variety: it is not contrapuntal or fugal music like his father's, though he could write most charming and ingenious canons, as well as excellent fugues,

His harmony is more complex and the spiritual element permeates his art. Hummel (1778-1837), whose sonata in F sharp minor closely contests the first place with in F sharp minor closely contests the first place with his famous septet, understood Mozart's art, and having developed a facile technique, he used it as a means for displaying his conception of the work that came under the pianistic hand. According to the spirit of to-day, Mozart's sonatas may not be any longer fresh and invigorating, but there has been too much modern music; of wild and crazy punctuations, meaningless sequences; nevertheless, his sonatas present rich varieties of cogent thought in perfect symmetry and of admirable articulation, all of which is a great lesson in the charm that does not overwhelm, but impresses us with the totality of Mozart's artistic character. Wolfgang Amadeus Mozart instilled into the Viennese the cantabile style and natural elegance which were lost sight in spirit and great brilliancy, they present also an advancement over Scarlatti (1683-1757) in the care with which Bach filled out the form with valuable embellishments, the rendition of which he discusses in his "Essays on the true manner of playing the clavichord."

I speak particularly of the Sonata in preference to the Fantasia, Improvisu or other forms so common because the Sonata is the highest type of composition, calling for a most intellectual comprehension of the composer's thoughts on the part of the interpreter. These sonatas of Philipp Emanuel Bach have been called by some writers "preparatory attempts," yet they differ so greatly from each other as to make it impossible to find two of similar character; furthermore, they abound in feeling—a rare merit in those days—in spirit and great brilliancy, they present also an advancement over Scarlatti (1683-1757) in the care with which Bach filled out the form with valuable embellishments, the rendition of which he discusses in his "Essays on the true manner of playing the clavichord."

THE INTRODUCTION OF EMBELLISHMENTS.

A few words here about these *Manieren* or embellishments, so numerous in the old masters, and so little understood! Their rendition is covered by a simple rule well exemplified in one of the volumes of Lohr and Stark's Method, also in Drenthout's "Musical Ornamentation," Part II, where Johann Christian Bach (1732-1800), director of the Royal Conservatory at Brussels, the very learned writer of a dictionary and some other works, would have taken a hand in correcting some of Beethoven's rhythmical and harmonic vagaries; the scholar was abroad, and could not consider things as did Moritz Hauptmann (1792-1868), who said, wisely, that "a rule is just the subordination of the accidental to the essential," and so if these transgressions of rules were corrected, only greater faults would be the result. In other words, Beethoven felt his mastership and disposed in a masterly, as well as masterful, fashion of rules which the dictates of theorists would have imposed on him.

Now as regards his sonatas: Hummel wrote nine sonatas, which the sixty-four of Muzio Clementi, are things of the past, seldom, if ever, quoted. Joseph Woelfl (1772-1812), whose technique was a marvel of the century ago, wrote over forty sonatas, and Johann Baptist Cramer (1771-1858), a rarity of whose studies were resurrected by Hans von Bülow (1830-1894), left one hundred and five sonatas, all of them absolutely forgotten.

Since Beethoven other masters have cultivated the sonata style, but with what kind of success? Carl Maria von Weber (1786-1826) left us four sonatas (Op. 24, 39, 49 and 70) of lively, dramatic contents, written in a dramatic development; they call, however, for the virtuosity of the performer. Frédéric II, the Great, though it does not prove that Philipp Emanuel thought much of the royal flautist.

Haydn enriched orchestral as well as clavich music with humor and mirth, but never stepped out of the German individuality attuned to the good-natured (gemüthlich) Austrian style of composition, keeping in close touch with the impressions received in his early youth from Philipp Emanuel Bach's first six sonatas, written in 1742 and dedicated to Frederick II, the Great. This much, however, may be added—that Haydn's changes reach beyond the art of Philipp Emanuel; for while the latter is mostly satisfied with rhythmic variations in the melodic upper voice, the accompanying part in left hand remaining unchanged, Haydn delves with magic hand into the makeup of the themes and transforms them in their repetitions into something entirely new.

MOZART'S INNOVATIONS.

Different from this man who introduced the minuet into the symphony and whose development of the sonata form was of consequence is Mozart. Here we have temperament and exquisite grace to reckon with, and even his greatest rival, Muzio Clementi (1752-1832), was not slow in declaring he had never heard any one play with such soulful charm as Mozart. That was the time to face with the greatest innovator of the modern musical era. With Mozart expression of

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BEETHOVEN'S GREAT ADVANCE.

With Beethoven (1770-1828) the sonata form that had been established by Philipp Emanuel Bach and imitated by the individuality of Haydn and Mozart becomes welded into a more perfect union. As a rule, a sonata of Beethoven's period contains three or even four movements, a few of them having but two. Following van Beethoven's sonata cycle in the wealth of material, sublime thoughts and deep feeling, and his manifold and free use of it all stamps it absolutely as the outpouring of a great master who gave his very best, besides widening and deepening the harmonic and rhythmic elements. His sonata cycle (1794-1801), directed by the Royal Conservatory at Brussels, the very learned writer of a dictionary and some other works, would have taken a hand in correcting some of Beethoven's rhythmical and harmonic vagaries; the scholar was abroad, and could not consider things as did Moritz Hauptmann (1792-1868), who said, wisely, that "a rule is just the subordination of the accidental to the essential," and so if these transgressions of rules were corrected, only greater faults would be the result. In other words, Beethoven felt his mastership and disposed in a masterly, as well as masterful, fashion of rules which the dictates of theorists would have imposed on him.

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THE VERY FIRST LESSONS AT THE PIANO

By RUDOLF PALME

(Translated by F. S. LAW)

[Author's Note.—In presenting portions of Rudolf Palme's "Der Klavierunterricht im ersten Monat" (The First Lessons in Piano-Playing, especially arranged for the first pupils who come to the piano after a musical educational experts, we believe that we are giving our teacher readers some very desirable help. Unfortunately only a small portion of this interesting work is suitable for journalistic use. One of the faults of American musical education is that there is no systematic method of procedure introduced at the very first lessons.

There are few teachers who attempt to instruct those pupils who expect to teach just how to go about it. These pupils are given the conventional musical training. Later on they announce themselves as "too stupid" and the first pupils who come to them suffer accordingly. After many years of blundering they form some sort of a plan, and frequently that plan is a very good one for the teacher's needs. But what of the pupils with whom they have experienced? Have they not a right to expect a good musical training at the outset? There are other teachers who are recruited from the ranks of necessity—thousands of people who have had good musical educations in their youths find themselves in a position later in life when they are unexpectedly obliged to earn their own livings. Naturally they think first of their musical assets and desire to become teachers.

The question then is, "How to go about it." There is then the desire to give to the first lessons in a systematic manner. In seeking such a guide we discovered the work from which the following extract is made. It is a very compact form much the same kind of instruction as is given in many of the foremost German music schools. It contains only an outline. No teacher should follow any of the immediate needs of the learner as well as those of the pupil. This first lesson is divided into two parts. In Germany, however, few pupils will be found who would not find this lesson too long.]

LESSON I.

EXPLAINING THE NATURE OF THE PIANO TO THE PUPIL.

This teacher will find it advantageous at the start to satisfy the natural curiosity of the pupil, and at the same time to stimulate a direct interest, by introducing him to the instrument itself. The different kinds of pianos—grand, square and upright—may be described to the pupil who is unfamiliar with them. The teacher may also tell older pupils something of the interesting evolution of the piano from the harp, the dulcimer, the harpsichord and the clavichord to our modern instruments. Full details may be obtained from any standard musical history.

THE MECHANISM OF THE PIANO.

It is not necessary to explain more than the main parts of the mechanism at first. The pupils should see how the hammers fly against the wires when the keys are depressed, how the dampers are pressed down by the wires as long as the piano keys are pressed down; how all the dampers may be held up at one time by pressing down the sustaining (miscalled "loud") pedal; how each hammer strikes two or three wires, as the case may be; how the soft pedal operates in the upright piano by bringing the hammers nearer the piano keys—in the square piano by bringing a strip of felt against the wires, and in the grand piano by moving the whole body of the hammer slightly to one side, so that only one wire is struck by a hammer, instead of three or two. This little talk should be made as interesting and as lively as possible. It should not require more than five minutes at the most.

TESTS IN EAR TRAINING.

The pupil should be made to realize from the start that music is the art which reaches the mind through the ears. The necessity for a good ear is a very important thing. The pupil should be strongly emphasized. Have the pupil stand with his back to the instrument. Strike a number of tones and have him distinguish which are high and which are low. Continue this method of musical measurement until the pupil can tell whether two given tones are very far apart or very near together. Next request him to determine the degrees of force of a series of tones played on the

keyboard, soft, very soft, loud, very loud, etc. Five minutes may be very profitably spent in this indispensable exercise of the hearing faculties of young pupils.

EXPLAINING THE KEYBOARD.

It is of greatest importance for the pupil to get an exact and comprehensive knowledge of the "white piano keys" at the very beginning of his work. The teacher should examine the pupil and cross-examine him until he is sure that there is no possible doubt that the pupil knows the names and relative positions of the piano keys from one end of the keyboard to the other. By doing this an infinite amount of confusion may be saved in the future.

Show that the piano keys are not all of the same shape, and that they do not lie in the same position. They are divided into two classes: white piano keys and black piano keys. The white piano keys are longer and broader than the black piano keys. The white piano keys follow each other in regular order; the black piano keys are arranged in groups of two and three. Each piano key gives one tone only. In writing music the names of the principal tones are:

A B C D E F G

This series of letters forms what is known as the musical alphabet. It is applied to the white piano keys in their regular order. Point out that A is always the piano key just to the left of the top black piano key of the group of three. The pupil should now be put through the following course:

C

The white piano key to the left of the top black piano key is called C—shows all C's on the keyboard.

E

The white piano key to the right of the top black piano key is called E—show all E's on the keyboard. Strike E and C and have the pupil name them with back turned to the keyboard until you are positive that the pupil recognizes both the sound of the tone and the position of the piano key.

D

D is found between the two black piano keys. Point out all the D's on the keyboard. Have the pupil strike at command E, D and C. Have the pupil stand with back to the keyboard and name the tones as you strike them in different octaves. This may be a little difficult at first, but it can be accomplished, much to the pupil's benefit, if you persist. Similar ear-training exercises may be attempted at the teacher's discretion in connection with the following exercises.

F

The piano key to the left of the three black piano keys is F. Ask the pupil the following questions: What white piano key already learned is next to F? What piano keys are on each side of F? Show me four F's on the keyboard, four D's, four C's, four F's.

B

The white piano key to the right of the three black piano keys is B. Point out all B's. Employ similar questions and ear-training exercises as those given with other letters.

G AND A

G and A are found between F and B; G above F, A below B. Show all the G's; all the A's. Strike many piano keys at random in different parts of the

keyboard and encourage the pupil to answer as rapidly as possible, giving the name of the piano keys, G, D, E, F, etc. Confine yourself to teaching the white piano keys at this first lesson. Do not discuss the black piano keys, the sharps and flats, etc., and do not attempt to give the names of the relative octaves, such as Great C or two-lined B, until a later lesson. About twenty minutes can very easily be consumed in the foregoing drill.

SECOND PART.

In the case of older pupils taking one-hour lessons, this second part of Lesson I may be given at the same time. With young children it will be found advisable to give the lesson at a little later time.

CORRECT POSITION AT THE KEYBOARD.

The player should sit directly before the middle of the keyboard, so that the hands can reach all the necessary piano keys. A good method of measuring this is to place the pupil directly in front of the piano key E, which is found under the name of the maker of the instrument. Eminent pianists lay great stress upon the necessity for sitting in exactly the same place every time. By doing this the pupil comes to possess a kind of automatic means of measuring the distance at which is destroyed at once the bad habit of sitting in a different position at different times.

THE HEIGHT OF THE SEAT.

Modern authorities differ greatly upon this matter. The best height is that which is a compromise of extremes. The seat should be at such a height that when the curved finger tips rest on the white piano keys and the arms hang easily and naturally from the shoulders, the elbows may be a little higher than the level of the keyboard. As the pupil grows physically the seat may be lowered until the elbows are on a level with the white piano keys.

The forearm makes a slightly obtuse angle with the upper arm; the hand is held forward, while the forearm is held at a right angle with the body.

A COMFORTABLE SEAT.

Generally speaking, the keyboards of most pianos are too high to enable the player to assume a really natural position. Consequently the seat has to be elevated. This is especially the case with upright pianos. Since the seat should support the player firmly and securely, a chair is preferable to a piano stool. If the pupil's feet do not reach the floor, foot-stools should be provided. This is more important than it may at first appear, because if the feet of children are not given this rest a serious strain upon the spine results.

THE POSITION OF THE BODY AND THE ARMS.

The body should assume an erect, unconstrained position, and not be allowed to sway to and fro during playing. The arms should hang easily by the sides. The forearm should form a straight line with the wrist. The middle finger of the hand, when on the keyboard, should be parallel with the edge of the piano keys. The tips of the other fingers form an arc on the keyboard.

The outer part of the hand, toward the fourth and fifth fingers, should be raised somewhat so that the inner part may sink slightly. This enables the fourth and fifth fingers to strike with greater freedom, and also facilitates the putting under of the thumb in running passages.

THE POSITION OF THE THUMB.

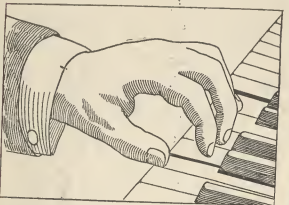
The first joints of the four fingers are best when held at right angles to the piano keys. The thumb is held rather close to the second finger, but without touching it. The thumb extends slightly downward at a slight angle to the hand, and falls on the piano key with its end joint, without in the least bending the wrist. In this position the thumb and the little finger will be on the same line on the keyboard; the second and fourth fingers will be upon a similar line a little in advance of the two, while the third finger is a trifle in advance of all.

The shape of the hand upon the keyboard will depend much upon the shape of individual hands. Here we have to do with the fact that the hands appear much higher upon the keyboard than those with short, stubby fingers. The interior (palm) of the hand approaches the most commonly accepted position when it assumes the shape of a dome or inverted bowl.

The following cut shows the position of the right hand:



The teacher should take the same care with the left hand. Frequently this is neglected, and many young pupils who can boast of an excellent right-hand position have a left hand which is never in satisfactory position. The following shows a desirable position for the left hand:



In order to demonstrate the proper position of the hand to the pupil I have him let his right hand hang loosely from the shoulder to the finger tips, then take his right hand from above in my left, raise it to some distance above the keyboard and put my right hand under his wrist, so that the entire weight of his hand rests upon my forearm. While he still retains the relaxed conditions of his hand I allow it to sink gradually, until, at first the middle finger touches a white key; then in succession the second and fourth, and finally the thumb and the little finger all rest upon the keyboard. At last the natural pressure of the fingers upon the piano keys will cause their joints to bend until the back of the hand assumes its proper curved position. At all times the hand must be unconstrained and relaxed.

PREPARATION FOR EXERCISE IN TOUCH.

(Practically all of the exercises in this book may be practiced at a table if the teacher prefers.) After the exercise for position has been practiced sufficiently and the position approved by the teacher quickly, the pupil should be able to assume it attained and accurately. Next let the pupil press down five contiguous keys. The most convenient are those located near the middle of the piano from pupils fall into the error of pressing with the hand and wrist as well as with the fingers. This invariably results in strain in connection with the following exercises. It must be sedulously avoided. The weight of the relaxed arm is quite sufficient to depress the fingers. The arm itself must be perfectly loose at all times.

This is particularly important, as otherwise the touch becomes hard and stiff and the muscles soon become fatigued. In order to draw the attention of the learner to the sensation of a loose wrist I have him place his hand on the keys in the playing position, but without pressing them down. Then I take his wrist between my thumb and forefinger and move it gently up and down, at first only a trifle, and directing him to keep the prescribed position of the fingers. The hand, as well as the forearm, must follow this movement in perfect freedom, with no resistance upon the part of the pupil; the elbow remains steady. This practice must be kept up until the wrist is thoroughly loose and independent, while the position of the hand and fingers is not disturbed, and it should be repeated in every lesson of this first series. In the practice of all exercises this

looseness must be retained throughout, and whenever compromised in the least, should be immediately corrected.

EXERCISE FOR TOUCH I.

RAISING AND LOWERING THE FINGERS.

The following model is for the teacher's assistance. It indicates in notation how the Exercise for Touch I should be played:



This example shows only the position for the second finger. When other playing fingers are used the chord to be sustained changes accordingly. The following shows the notes sustained when the left hand is used:



It is best to commence with the second finger, since it is the easiest finger to use in a stroke. When the teacher says "One," the pupil raises the finger at once from the metacarpal joint (the joint connecting the finger with the hand) as high as possible without changing the position of the hand, at least somewhat higher than the height of the black piano keys.



CORRECT POSITION FOR THE SECOND FINGER WHEN RAISED. IN THIS ILLUSTRATION THE THUMB IS HELD AT ONE SIDE TO SHOW FINGER POSITION MORE CLEARLY.

The other two joints, during and after this movement, remain perfectly quiet, neither stretched out nor drawn together, two faults which appear with every beginner and which must always be corrected. In this position the finger remains immovable, until at "Two" the raised finger falls, quickly on the piano key with the fleshy end, not with the nail, and with sufficient force to produce a moderately strong tone. This is done often with each finger to secure a certain correctness, at least ten times, and in the following order: 2, 3, 4, 1. The teacher may separate his counts by a long or by a short interval, according to discretion; the fingers not engaged hold down their respective piano keys.

The greatest difficulty is caused by the fourth finger. Generally speaking, the beginner can hardly lift this finger from the piano key; it must, therefore, receive double the practice given to the other fingers until it can rise at least as high as the nail of the adjoining fingers without being straightened. The nail of the four fingers should not be seen, otherwise the position is incorrect. The thumb requires especial attention; it must rise from its root without striking against the second finger, and make his stroke with its fleshy side. In doing this the metacarpal joint of the second finger protrudes, which is a frequent fault.

Both the teacher and the pupil must carefully observe the following points:

1. That the finger in rising and falling should always take the same course; that the only movement is in the metacarpal joint, and that the key is struck exactly in the middle.
2. That the finger should execute every movement quickly and with energy, but that it should be perfectly quiet before and after every stroke action.

3. That the correct position of all other parts should not be altered.

With weak or over-stiff muscles the teacher will find it advisable at the start to hold the pupil's hand in his own, in order to direct the attention to his fingers until the latter is able to control them by his own will power. To this end let the teacher take the right hand of the pupil, placing the thumb of his own right hand under the learner's wrist and letting his other fingers rest on the back of the child's hand, thus keeping the metacarpal joints in the proper position.

In order to show him the necessity of this unconscious position of the metacarpal joints, which is the chief difficulty in his practice, have him place his hand loosely in the correct position at the keyboard. Then let the teacher press down the metacarpal joint of the middle finger with one hand, while with the other he lifts the finger with the middle joint high in the air and suddenly lets it drop on the piano key. Do this several times, and with other fingers, until the pupil notes the elasticity of the finger and the strength with which it falls. Then let the teacher put his forefinger under the same metacarpal joint, so that it stands again in a faulty manner, and let the finger drop similarly. The pupil will immediately notice the weak, ineffective stroke which barely touches the key, not to speak of producing a tone.

To help him in raising the fourth and fifth fingers have him press down five fingers together. Then let the teacher take the finger he desires to exercise between two of his own fingers and lift it high, causing it to go through with the proper action twelve times in succession, slowly and with energy, but without strain. Immediately after this the pupil must carry through the same procedure himself, and generally an improvement will be perceived, which will go far in encouraging him in his self-practice. Also let the teacher hold down four of his fingers on the keys while he goes through with the prescribed action with one finger.

At the end of the first lesson go over the beginning exercises in Part I as long as time will allow, for it is essential that the pupil should learn to execute them with as much accuracy as possible; otherwise faults will readily creep in when the practices alone.

ORDER OF PRACTICE.

1. Exercise for touch with each single finger (always slow).
2. Explaining the nature of the piano.
3. Study of the musical alphabet, forward and backward.
4. Study of the names of the keys.
5. Ear training, high and low (with family assistance).

"AS THE TWIG IS BENT."

BY MRS. R. H. HARDING.

"Just as the twig is bent the tree's inclined: 'Tis education forms the common mind."

In these two lines Alexander Pope gave the world what is probably the best educational epigram ever written. On your walks through the woods in the summer and in the fall you will have fine chances to observe how nature of the tallest and stoutest trees assume odd and often distorted shapes. These shapes did not come when the trees had attained their full growth. They date back to the sapling stage, when the forest giant was little more than a twig.

All those who have to do with the musical training of little human twigs should remember this. What seems insignificant is often really very important. For instance, if the little one is permitted to perform mechanically if the little one is permitted to play all of its life. You have seen the fantastic gardening done by some well-meaning workers by what not. The gardener seems to be doing everything to prevent the tree from assuming its normal shape. This resembles the teaching of many music teachers. The first thing the teacher should do is to consider the natural inclination of the child and then proceed to develop this inclination.



(Scene from "Aida"—Aborn Production)

VERDI'S EGYPTIAN OPERA "AIDA"

GREAT SINGERS IN "AIDA."



KELLOGG.

The cast of characters in *Aida*: *Aida* (soprano), *Amneris* (mezzo-soprano), *Radames* (tenor), *Amnaro* (baritone), *Ramphis* (bass), *The King* (bass), *A Messenger* (tenor). In addition to these are a large number of supernumeraries and chorus members, priests, priestesses, ministers, captains, soldiers, officials, Ethiopian slaves, prisoners and populace. Of the singers who took part in the first productions of the opera at Cairo and at Milan none are known to American readers of the present day.

The first production in New York (November 26, 1873) included at least three singers who will not be forgotten in America for a long time to come. These were Anna Louise Carey, (*Amneris*), Italo Campanini (*Radames*), Victor Maurel (*Amnaro*). It is interesting to note that at the first American performance the part of *Amneris* was sung by an American singer. The greatest *Radames* of modern times is, of course, Caruso, whose voice seems to be peculiarly adapted to certain arias from this opera. The best known musical numbers from the opera are: *Ah! Celeste Aida* (tenor), *O cili-azzeri* (soprano), and the famous *Aida March*, which is considered one of the greatest marches ever written. Louise Homer and Ernestine Schumann-Heink are probably the most famous singers of modern times in the difficult role of *Amneris*. Verdi was accused of imitating Wagner in the opera, but impartial observers discover great originality in the work. It makes far greater demands upon the singer than any of Verdi's earlier works.

THE STORY OF "AIDA."

Act I. Egypt in time of the Pharaohs. Place: Palace of the King of Memphis. *Aida*, daughter of *Amnaro*, King of the Egyptians, is held a slave. *Aida* loves a young warrior, *Radames*, who in turn is loved by *Amneris*, daughter of the King of Egypt. *Radames* is chosen commander of the Egyptian army. News of the advancing army of *Amnaro* is received, and in a closing scene *Radames* is installed with great ceremony.

Act II. *Amneris*' room. *Amneris* forces *Aida* to reveal her love for *Radames*. In the second scene *Radames* returns triumphant with *Amnaro* as a captive. The triumphal march is one of the most spectacular scenes in opera. *Aida* recognizes her father. The King of Egypt astonishes everybody by declaring that *Radames* shall marry *Amneris*.

Act III. Temple of Isis on the banks of the Nile. *Aida*'s father forces her to make *Radames* betray the position of the Egyptian army. *Amneris* learns of this treachery and *Radames* is taken prisoner. *Aida* flees with *Amnaro*.

Act IV. Hall in the Temple of Justice. *Amneris* offers to buy *Radames* pardon for his love. He refuses and is condemned to be buried alive. In the last scene the stage is divided into two portions. The lower portion shows the vault in which *Radames* is imprisoned. The upper portion shows the brilliant and gorgeous Temple of Vulcan. *Aida*, repentant, joins *Radames* in the tomb to die with him. *Amneris* in the temple above is heart-broken with despair and falls fainting upon the stone slab which seals the fate of the lovers. The remarkable double stage setting, the first of its kind, is said to have been the product of Verdi's own originality. The whole opera is one of the most spectacular works for the stage.

The libretto of the opera is much stronger than the earlier librettos to which Verdi wrote the music.

HOW VERDI WROTE "AIDA."

One of the most important and exciting periods in modern Egypt was that which may be best located by the completion of the Suez Canal in 1871. The land of the Ramesses and the Pharaohs was coming to a new life. The Khedive Ismail Pasha desired above all things to be considered progressive, consequently he endeavored to induce the fifty-seven-year-old Verdi to write the music for a grand opera to be produced at the newly-opened opera house in Cairo. Verdi felt the weight of approaching years and did not think that it would be desirable to commence a new work. In fact, he considered his career as a composer closed. Consequently he made what he considered an exorbitant price, \$20,000, or \$30,000 if he conducted the first performance. To his surprise the Khedive accepted this price, and Verdi set to work upon this work, little thinking that it was to be the threshold of a new musical development which was to preserve him from being ranked with Bellini and Donizetti. The opera was first produced December 24, 1871, before one of the oldest mixtures of the people of the Occident and of the Orient ever seen in an opera house. The opera was an immense success and is still such an excellent "drawing card" that a great spectacular special production will be sent upon the road next year.

Verdi wrote in all thirty operas. His other musical works, with the exception of the *Requiem*, are practically unknown. His most popular opera is *Il Trovatore*, although this ranks considerably below *Aida* in musicianship.

BY JO-SHIPLEY WATSON.

First: Learn not to be taken by surprise.

to fret over conditions is useless. Keep your
fresh and act. Try always to find out new
of doing old things. Tell a good story once in
while and experiment. Resolve not to show your
appointment or resentment.

MOZART'S LAST FAREWELL TO HAYDN

It is said that Haydn was as depressed over the loss of Mozart as he would have been over a son. The writer of the article is engaged upon the closing paragraph in a room in a large studio building. Just as he is writing it the sounds of "With Verdure

Clad," from Haydn's "Creation," prophetically float in from another studio, while at the same time the strains of a Mozart sonata are heard coming from another part of the building. Nearly a century and a quarter has passed since Mozart and Haydn met, and yet their music mingles here to-day in the heart of a great throbbing commercial city in up-to-date America. What better evidence could we want of the vitality of their art.

JOSEF PISCHNA.

The renowned writer of Technical Exercises

1826. Pischka was born at Lang Lhotz (Bohemian) in 1826. In 1847 he graduated from the Royal Conservatory at Prague as an oboe player. However, as in all Continental schools, he was taught piano in addition to the orchestral instrument. He had the thorough training of a contemporary, and he was not at all intimidated by the demands before the student is permitted to graduate. Consequently, although he lost his ideas in the orchestras in which he performed, he was really a well trained musician. From Prague he went to Odessa, and became the assistant conductor of a military band and then moved to Moscow, where he became Professor of Music in the endowed institute for young ladies of noble birth. There he remained for thirty-five years, teaching piano carefully all of this time, and conducting the orchestra in the technical exercises. Working energetically and slowly, he soon produced results which attracted wide attention. Pischka retired upon a pension from the Russian Government. Thereafter he lived in Prague, taking a few private pupils. He died in 1896. Pischka's name in Bohemian was Píšťka.

BRAHMS' QUICK WIT

Brahms did not like the opera form and never wrote an opera. He was, however, very fond of the opera *Carmen*. Once he injured the feeling of Hermann Goetz, the composer of *The Taming of the Shrew*, by asking him why he amused himself with such trifling things.



HOW TO SECURE A LEGATO-TOUCH.

From "Letters from a Musician to His Nephew."

By E. M. BOWMAN.

[EDITOR'S NOTE.—We have already told our readers of Mr. Bowman's promise in writing "Letters from a Musician to His Nephew," now he has addressed these unique messages to our readers. The imaginary boy (that boy being himself as he was in his youth) with a view to saving the reader the trouble of the letters from falling into the most common musical pitfalls, the letters having been written by a student at the outset, start. The "uncle," of course, has a teacher (Miss Procter), but the uncle is assisting this teacher with helpful letters. Unfortunately only portions of this book are saved for our Journalistic publication. Each letter contains a "essence" of several lessons. The following is the part of Ninth Lesson, but the extracts have appeared monthly in THE ENRICH since last March.]

You are going to learn alternate movements with your right arm, one downward and the other upward at the same time, one of them striking a key and the other lifting to prepare to strike. Here looms up before you, my little man, the beginning of what is known as the "legato" playing. Without this foundation you can never become an artistic pianist. With it, together with other gifts and powers, you may, and I think you will, become a fine player. Remember that when you know less than you think you know, you are going into this matter fully and will show us just why the legato-touch is so important, and why it is positively necessary for you to master it. And you, my parents, for the present, have the best word for me, which is, "Do your best efforts toward learning this."

In order to convince you that I am not making too much fuss about this touch I must tell you that for many years I had great difficulty teaching it to my pupils. I was not a very good teacher, until they had done so, and I always per-

AN INTERESTING INVESTIGATION.

I had observed that pupils who had not gained the touch would advance just about so far in their playing, and then seem to stop making further progress. There they would stick, like a boy floundering in Vermont snowdrift. I became anxious to know whether other teachers were having the same experience. So I wrote to between three and four hundred of the leading teachers, scattered all over the country, asking them to favor me with an answer to a certain list of questions which I sent to them.

list of questions which were asked mainly about the value that should be placed on the legato-touch, and what proportion of their pupils had this touch before coming to these leading teachers in New York, Boston, Philadelphia, Chicago, Cincinnati, St. Louis, Denver, San Francisco, and many other cities. The answer as in colleges was that the touch was advanced piece were taught. Every one of these teachers—and the list included all or most of the great musical names at that time in the United States—agreed on the vital necessity to pianists of this having a good legato-touch. They also said that comparatively few pupils had this touch at the time they came for lessons.

I still have these hundreds of letters in reply to my questions, and they show that only about five every hundred pupils had been taught this touch at the beginning, as they should have been—the touch which, in order to become a superior or even a passably good pianist, one must positively possess. Many of the letters said something like this: "Before I can do any good work with a pupil I cannot play legato, I am obliged to break up (or her) old, bad habits and begin at the foundation for a legato-touch."

Dr. William Mason, one of the most eminent experienced among American teachers during the last half century, a teacher, too, who had a better grade of pupils than most of us, said in his report "I very rarely have a pupil come to me for less than a good reformation. It is often very difficult to reform the touch of such pupils. They come to me with the idea that they are to receive so-called reformation."

finishing lessons, and therefore do not enjoy being informed that they have a bad touch and do not play legato. Sometimes it is I who get the 'finishing' instead of the pupil."

SOMETHING ALL PUPILS NEED.

If I had the space I could give you pages of these interesting remarks and opinions on this subject. I have told you enough, however, to make you careful to do your very best to master the legato-touch. I trust that Miss Proctor not only has a good command of this touch, but that she will be able to teach it to you. If she does not talk much about it, do not appear very anxious to have you acquire it; you can be fairly sure either that she does a wonderful work about it herself or that you are a wonderful creature. I say this, for I have never met the pianist who did not need to be taught this touch, nor have I ever taught it to one who did not give me the opportunity to fully earn the money paid for my lessons!

resons!"

When you begin the finger movements in playing the legato I wish to have you get a good idea of the meaning or tone-effect that we call legato. It means so to join two or more notes together that they sound as if they were one. Miss Proctor will sing a few tones legato. While she sings, you should notice that the tones are connected one to another; that there is no break in the sound when one voice group can connect with another. This is marbles and boys, is it not? Well, take a lot of your marbles and lay them in a row, as if in a little groove or trough, so that each one will touch the next one to it. The first marble, the one at each end, next one to it. The second marble, the one next to the first, but each marble is connected to the smallest possible spot—a mere pin point—to the next one, and that one to the next, and so on to the end of the line.

Now, if you so called passage legato. Each tone should be distinct and perfect in outline, but each tone should be connected to the one before it, and the one after it by the tiniest thread of sound, each acting as the marbles are connected by touching each other.

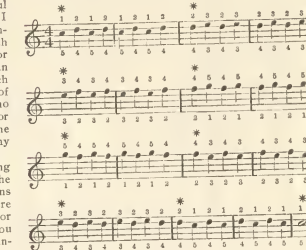
think of this binding effect now as you practice the two-finger movements. Take your place at the piano in proper position. By an arm-movement place the first finger (thumb) of the right hand on the keyboard and play alternately the first and second fingers, as in a slow exercise. The time you have been practicing exercises up to this point you have also been learning the names of the keys on the keyboard and the corresponding names of the lines and spaces on the staff. Also, that different sharp signs, called notes and rests, are placed on the staff so that you may know what tone on the piano is sounded, just by looking it to sound, and the different names are to be where the rests are placed. You are to learn all about these signs, but for the present it will be better not to try to play by name but by figures.

A PRACTICAL LEGATO EXERCISE

In doing this, the exercises to follow, the numbers 1, 2, 3, 4, 5 will refer to the fingers from the thumb to the fifth. Practice from memory the following exercise. The first tone in the exercise is to be played with an arm-movement. Also when the finger is to be repeated, the arm-movement is to be used, the same as with the first tone. All the other tones are to be played with a finger-movement. There are two kinds of "touch," one with the finger and one with the arm. These two touches will be all that you will really need to play for several months. With the finger-touch you will be able to play legato. With the arm-touch you can properly begin a phrase

repeat a tone or resume playing after a pause called for by a rest.

For by a rehearsal, staccato will be the most important thing. Play it for you to do during the first year of piano study. That touch must be mastered prior to any of the other different forms of detached or so-called staccato touch. 'The staccato-touch should be thoroughly mastered until the legato-touch is as easy as a habit.' If Miss Proctor shows you anything about staccato and asks you to play with that touch, kindly tell her that your Uncle Edward has requested you not to use any of the staccato-touch until the habit of legato touch shall have been so thoroughly established that you can play staccato will not make a mistake. If she asks you to play staccato, giving you such positive directions to play only legato until the legato habit is formed, you will perhaps "guess," like a Vermont Yankee boy, that she may have had, as a teacher, enough trouble with that *same* thing, and be wisely cautious about trying to teach you to do it. You are two kinds of people who are directly contrary to each other. Undue haste to learn and to use the staccato-touch has ruined many a legato-touch which was in a hopeful process of formation. For two parties, the singer trains to meet and try to pass each other



I will put that exercise into notes for you to show Miss Proctor, so that she may quite understand what I wish. If you can read it all right. If not, she will tell you just how to practice the exercise from the figures given first.

Practice with each hand separately, memorize :
then play from memory only.

Notes marked (*) are to be played with a knuckle-action; all other notes with finger-tip.

PLAY EXERCISES FROM MEMORY.

My reason for directing you to play only for memory is that you may be able to watch closely the position of arm, hand and fingers, keep the wrist straight and move the fingers accurately and properly. Beginners cannot at one and the same time read the notes, the fingering, keep time with the metronome and remember the position about position and action. The position, action and plant could of the playing machine are, at this time, of great importance, for you are now laying the foundations of your future touch and technique. Remember notes and playing them on the piano, compare the importance of forming your touch and technique at present, is of no consequence whatever. Now, keep your fingers in the fingers. Just now, how the sound is all-important. Just now, how sounds you make or how long the sounds are slight importance!

Good-bye till to-morrow!

UNCLE EDWARD

TEACHERS often fail to realize that technic is taught as a separate study. Plaidy was one of the first to discover this. At the outstart of his career he was a violinist. Later he decided to become a pianist and sought the shortest mean to his desired end. This resulted in his technical studies. At the Leipzig Conservatory, where he taught for twenty-two years, his principal work was teaching technic to pupils who needed his special attention.

SYSTEMATISE YOUR OCTAVE STUDY.

E. R. KROEGER.

It seems to the writer that if there is any feature in piano instruction wherein a lack of judgment characterizes a number of pianoforte teachers it is in regard to octave playing. "One must be able to walk before he can run," and yet pieces containing difficult octave passages are frequently given students who possess but an elementary technique in single note passages. It is a rare thing to find even advanced students who have been taken systematically through a course in octaves.

Many a pupil has been given Kullak's second book of octave studies before he has had the first. Now, this second book is a most excellent thing, although there is a wide divergence between the first and last studies in difficulty of execution. But Kullak (a really great authority in regard to octave playing) intended that before it was adopted as a part of the regular course of study the first book should be carefully and diligently practiced. The liberation of the wrist has to be given the utmost care, and there are exercises especially adapted for this purpose.

OCTAVE SCALES.

Scale and arpeggio practice are essential in order to secure certainty and speed. The employment of the third, fourth and fifth fingers requires a special schooling, so that when emergencies arise in pieces they can be utilized readily and accurately. The matter of a proper position of the hand and the correct angle of the unused fingers ought not to be left to chance. But it is a fact that many teachers give pupils octave work without instructing them in these particulars. The result is that they play with rigid wrists; with the fifth finger on black notes in scale passages, and with the intermediate fingers outstretched stiffly. They draw upon the upper arms, the shoulders, and even the back for muscular aid when it is absolutely unnecessary. They look as if they were battling with the piano instead of playing it.

GODOWSKY'S MASTERLY OCTAVES.

To watch a master like Godowsky play octaves is an education in itself. The extraordinary facility with which his hands fall immediately into any required position; the absolute relaxation of such muscles as are not needed for actual work; the apparent absence of effort—these are model points for the student to follow. But they were gained only by a minutely critical analysis of the details which led to such results. This phenomenal virtuosity was attained by an almost incredible patience, perseverance and intelligence which conquered step by step every point until the goal was attained.

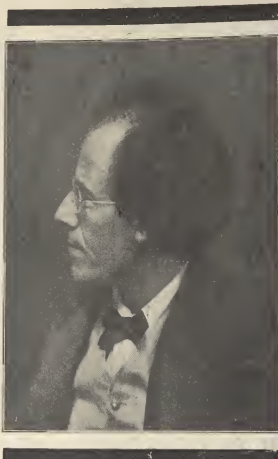
Good octave playing is a most necessary department of piano playing. There are very few pieces in the fourth grade and beyond which contain no octaves. The great compositions of Beethoven, Schumann, Brahms, Chopin, Henselt and Liszt are full of octave passages. To master these, octave technique should be as much a matter of systematic study as any other feature of piano practice. The Kullak Octave School is by common consent given first place in this direction. The first book contains the preparatory work; the second, seven special studies; the third, a number of selected passages by famous composers.

CZERNY'S OCTAVE STUDIES.

Czerny's Octave Studies are of course excellent. One etude from Czerny's Opus 740 has been used by the celebrated pianist, Lhevinne, as an encore number with dazzling effect. One of our best American composers, Carl A. Peyer, has written some octave etudes as beautiful as they are valuable. J. H. Rogers has also written some very artistic and beneficial octave studies. There are, of course, many others.

The point the writer wishes to make is that octave teaching should not be desultory or haphazard, but that it ought to be as methodical as anything else. In this way pupils are able to fulfill the requirements of advanced compositions instead of giving the impression that when they are playing octaves they are struggling with apparently insurmountable difficulties.

THE CLOSING OF A GREAT CAREER—GUSTAV MAHLER.



THE death of Gustav Mahler, on May 18, in Vienna, was a shock to the entire musical world. A biography of this great composer-director was given in the May issue of THE ETUDE in connection with what was doubtless his last statement of musical consequence. This Etude had little idea that it was to have the melancholy honor of publishing the "swan song" of this famous master. He was very averse to being interviewed, contending that an interview would be construed as an attempt to push himself forward, or at a bid for publicity. He was quite willing to give our readers the benefit of his opinions, but his genuine modesty and retiring disposition was almost pathetic, as he dreaded the limelight, and desired to be known only through his work as a conductor and as a composer.

In addressing our representative he said that he had long since ceased to read musical criticisms in the papers. He claimed that they annoyed him quite as much when they were good as when they were bad. This general animosity to the critic made many enemies for him, and some did not hesitate to express themselves very freely over his work. Accustomed by long years of service in Europe to expect a kind of military obedience to all of his commands, his path in America was by no means an easy one. Nevertheless, he produced results in opera and in concert with the New York Philharmonic that will long be remembered.

Mahler was a kind of human dynamo with hardly flesh and blood enough to conceal the coils and magnets. For many years he had been nervous to the point of explosiveness. His memory, training and natural ability as a conductor were nothing short of marvelous. In his attire he was simple to the point of being ascetic. In fact, when his slender little body, with its distinctive individuality, came between the orchestra and the audience the audience was at once impressed that the man was a real master—such a master as one might have expected one hundred years ago. Although receiving the highest salary ever paid to a conductor in America or in any other country, Mahler gave no indication of being mercenary. His salary came to him because he was the one man in the world who could command it.

In his interview for THE ETUDE Mahler laid great stress upon the importance of the folk-song in early musical education. He told our representative that while the melodies he employed and the themes he used were quite original, he felt his mind wandering

back to the old Bohemian folk-songs he heard when he was a boy. Mahler was inclined to try to win disdian upon the assistance he had received from his teachers, and claimed that those who would compose must learn to depend upon themselves. Although he had been a pupil of as famous a master as Bruckner, he waived aside the fact of having such a training and claimed that he had been obliged to work out his own musical salvation.

As a composer Mahler will be known principally through his eight symphonies. He has also composed a few choral works of significance, including *Das Klagende Lied*. The two operatic works with which he is credited by the Grove dictionary we know, upon the composer's own authority, to be merely sketches or outlines which he never had the time to develop as he desired. The nature of his works makes it unlikely that he will become well known to the public of the future as a composer. A symphony, particularly a Mahler symphony, demands a large body of men to give it a tonal existence. Mahler wrote practically nothing in the smaller forms by which he will be remembered. His orchestral effects were startling and contrived with great ingenuity. His intimate knowledge of the possibilities of the orchestra gave his musical ideas a kind of fluency of expression which enabled him to employ many effects which others would have found it extremely difficult to secure. He was invariably ranked with Strauss and Reger as one of the greatest composers of our time.

PERSONAL CHARACTERISTICS OF GREAT COMPOSERS.

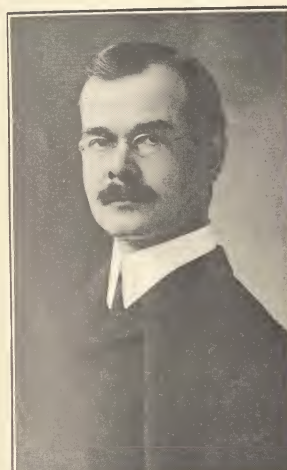
BY FREDERIC S. LAW.

IN the *Politisch-Anthropologische Revue* Otto Hauser gives a great many interesting particulars concerning the outward appearance of German musicians, which he founds upon portraits from life painted by contemporaneous artists.

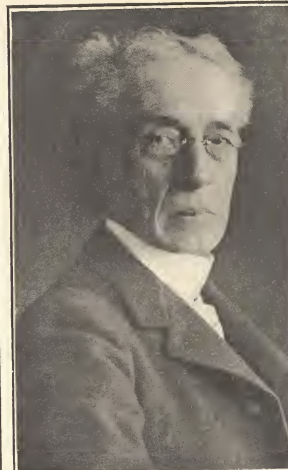
His judgment of Schubert is based upon a sketch by Moritz von Schwind. Schubert's hair was brown with a reddish tinge, his eyes were gray, his complexion was remarkably delicate and rather pale. The shape of his skull indicates a racial origin from the Alps. Beethoven's face was perhaps the same most like Schubert's, but his hair and eyes were decidedly darker. It is worth noting that Beethoven's eyes were said by some of his contemporaries to be brown, while by others—and this is perhaps more probable—they were declared to be blue. No little stress is laid upon the fact that he bore a more sympathetic expression than that which generally appears in most of the portraits by which he is judged at the present day. His nose was small and slender, which also does not correspond with the common idea of him. His face was pitted with scars of smallpox, from which he suffered in early life.

Carl Maria von Weber had brown hair and blue eyes, a slender and finely cut face; his nose was large and curved. Robert Schumann had the same color of hair and eyes, but his nose was less prominent. Richard Wagner was a rather dark blonde, but his eyes were light and his complexion was fair, while his head was exceptionally large. Franz Liszt was a born Hungarian, but Hauser considered him in color a German; his eyes and hair were similar to those of Wagner's, but his whole appearance was better proportioned. In contrast to him Johannes Brahms was a very light blonde. In Bruckner the line of the type of face and shrewd, "peasant" expression are the most prominent characteristics. As for Richard Strauss, Hauser considers his Alpine features are so well known that he finds no need of peering into particulars about them. His whole appearance indicates Northern descent, especially the eyes. Handel was also blue-eyed and fair, posers. Gluck was as well purely Northern in appearance and posterity has an excellent idea of him from the fine portrait in the Vienna Museum. Mozart, whose father wandered from South Germany to Austria, was also Northern in appearance. In his looks; his hair was red and his eyes were brown, while he had a high color.

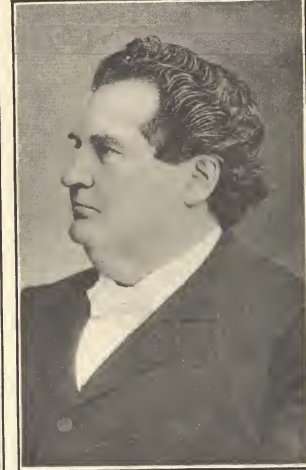
The Etude Gallery of Musical Celebrities



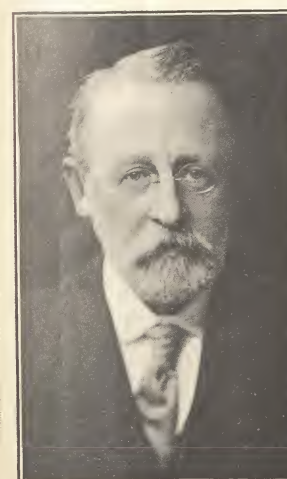
Ernest R. Kroeger



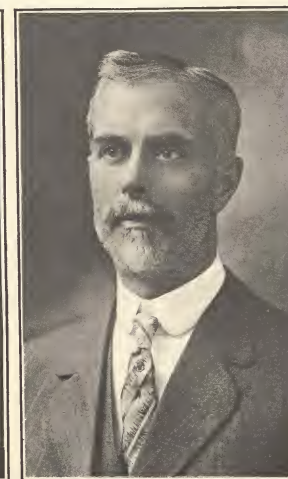
Hugh Archbald Clarke



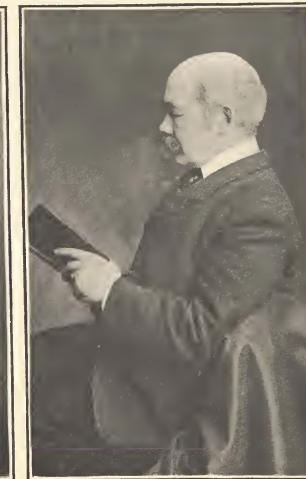
Edward Morris Bowman



William Wallace Gilchrist



Raymond Huntington Woodman



Albert Ross Parsons

highway robbery, and the person who accepts it, knowing the conditions, should not boast of his morals, nor claim to be an honest man.

If any one wishes to continue in the piano commission business he should become a real expert. He should know the piano, not only as a player, but he should know about its construction. He should know the value of the different woods; he should know the science of tone and vibrations; he should know the mechanism of the instrument thoroughly; should know the different varnishes; know which finish is likely to stay in good condition the longest—in fact, he should be an expert and demand an expert's price, which few would be willing to pay. But for the cause of good music all of us should be willing to say openly and honestly which piano we think are good, which fair, and which, in our opinion, are the best, and perhaps we could safely keep silent about the strawberry boxes with strings and hammers that are frequently sold under the name of pianos, and our very silence would become such damning evidence that after a while all makers would have to become reputable or else be obliged to leave the business. Further, if any one really desired your services or mine in choosing a piano to the best of our small ability, we would not ask more than right to accept a reasonable fee, say \$5.00 or \$10.00, for "services rendered," but if we were really honest we would hesitate about performing such a service unless we really had something about a piano and the way it should be made. We would not resort to dishonest methods to "make a hit" with our prospects, for we would have no prospects. We would leave the piano trade to its own problems and devote ourselves to the cause of teaching.

THE TEACHER ENTITLED TO PAY FOR TIME AND SERVICES

The proposition is simple. If any one wishing to get a sewing machine should ask a dressmaker to stop her work and go to help him select a machine, it is safe to say he would pay her for her trouble or else not ask her aid. If a man were to buy a stationary engine, for instance, and felt himself an incompetent judge of such articles, and in his dilemma turned to an engineer for advice and asked him to spend a half day looking over and examining and explaining the merits and demerits of such engines, would he not expect to reimburse his adviser? It would be a small man who would expect so much gratuitous service for love of himself alone. In buying a piano the proposition is identical. It is time the innocent householder woke up, if he wants a piano let him inform himself on the subject, or, lacking the time and patience, let him go to someone who knows and frankly and openly pay him for his professional service.

The first commission paid was one of those impulsive, generous acts, or rather a stroke of diplomacy upon the dealer's part, who never stopped to argue whether it was right or wrong, wise or foolish, or to ask himself whether it would lead, it was good business for him, but what effect had it on the musician?

If piano buyers are afraid of us teachers we should do something to restore their confidence. It is not for us to further the schemes of dishonest and tricky dealers by distributing their due bills or soliciting business for them. If we are to be piano agents let us be so openly and make a fair living out of it. We will be in the business and the world will know the source of our income. But as teachers let us not be afraid to say that which we all know—namely, when a dealer allows a handsome price for an old, worn-out instrument as part of the cash payment, the new instrument is marked sufficiently high to allow for such a bargain. To charge \$400 for a \$250 piano, and graciously allow \$100 for the old piano in exchange, can certainly not be mistaken for a generous philanthropic action. As for the due bill, it is the same old trick in a new disguise.

Let us, as a profession, be done with all such underhanded business. The chances are that if the householder could get his instrument more cheaply he would have more to spare for lessons, and we would be just as well off in the end. Surely the teaching profession should not play the part of a sneaking lackey to the piano trade, and stand with its hands behind its back, in the teaching of music, the skillfully professed tip.

HOW THE PIANO DIFFERS FROM ITS FORERUNNERS.

BY GEORGE ROSE.

[The following is an English expert appeared in the *London Musical Courier* and shows very clearly the difference between the piano and the clavichord, the spinet and the harpsichord—instruments about which the student reads much in his musical history.—*Editor's Note.*]

In dealing with any modern subject it is the fashion nowadays to trace back its origin to the most remote past, and it is easy to carry our subject of this evening back to Daniel, Apollo and Jubal, but we will content ourselves with beginning with the clavichord, and concern ourselves first with the immediate predecessors of the piano.

So interesting are the keyed instruments of the eighteenth century that we can on the present occasion pass over the harp, dulcimer, keyed violin, zither, etc., and go to the instrument which five hundred years ago, at least, was the joy of musicians, and held its own, with little variation, down to the end of the eighteenth century. I refer to the clavichord. Queen Elizabeth was an expert performer upon such an instrument, though as the term virginal is rather loosely applied, she probably used also a quilled instrument—the spinet. Each preferred the clavichord for his own private use on account of the variety of effects to be obtained from it, and on this account, in spite of its feeble tone, it held its own not only against the harpsichord, but for a long time even against the pianoforte.

The clavichord consists of a series of wire strings stretched horizontally in an oblong box provided with a sounding-board and a keyboard. The addition of a keyboard to a stringed instrument is a very old idea, indeed. The burly-gurdy, ancient as it is, and still surviving in France in some country districts, is the descendant of a formidable machine used by the Anglo-Saxons, but it was nevertheless a stroke of genius on the part of some long-forgotten enthusiast to adapt a row of keys to the zither.

The mechanism of the clavichord is quite simpler, and so suggestive of the pianoforte in its simplest form that it is curious the latter should have been so long delayed and the field so largely held by the spinet and harpsichord, which are not percussion instruments, as are the clavichord and piano. But have strings which are plucked with quill plectra. The key of the clavichord, which is balanced exactly as that of the piano, upon a fulcrum, is provided with a brass tangent which strikes the string, producing a sharp and feeble note, the pitch of which is determined by the length of string which the tangent causes to sound.

The greater the length of a vibrating string of given diameter and tension the lower the pitch of the note produced, and the early makers of clavichords availed themselves of this fact to produce several notes from the same string, just as in the violin, mandolin and all such fingerboard instruments.

ORIGIN OF SEPARATE STRINGS.

It did not, for a long time, occur to anyone to provide a separate string for each note, so the early instruments were constructed like the old Italian one oftentimes seen, with so few strings, and pairs of strings, each of some of them serve for as many as five notes.

As only one note at a time can be produced from each string, it is evident that the scope is considerably limited, and that the composer was often obliged to avoid chords which would seem the most natural to use. The early keyboard music indeed seems curious to our ears, relying being placed for effect upon rapid runs and curious trills rather than upon the chords and harmonies to which we are accustomed.

When the clavichord was provided with a string to every note its capabilities were of course very different, and Bach was able to write his preludes and fugues as if he had had a pianoforte to deal with.

The study of the evolution of the pianoforte by no means a simple one. Invention has developed it upon anything but direct lines, and all kinds of results have been arrived at, branching off in many directions from the parent idea, to which return has always been inevitable.

We cannot now touch upon these side developments—interesting as they are to the student—but

will confine our attention to the quilled instrument which never altogether displaced the clavichord, but nevertheless helped to keep the piano out of the field for a long time.

The spinet was, on the continent, usually oblong in shape, but in England the peculiar type, of a beautiful wing shape in plan, was produced and was very popular in early Jacobean times.

Handel also used an exactly similar spinet, many of which were made, though few survive to-day.

The mechanism of the spinet never varied. The type was fixed at once at a very early date, and simple as it is, was never improved upon. Nothing could indeed be better and more ingeniously fitted for its purpose.

The key is like that of the clavichord, but instead of a striker we find an upright piece of wood, called a jack, which carries a quill plectrum, and engaging with the string, when the key is depressed, and passing it, plucks it smartly and produces the sound. To permit of the return of the jack and the quill, the quill is carried upon a tiny tongue of wood, with a bristle spring behind it, so arranged that when the key is released the quill passes the string silently, without causing it to speak again.

This is a pretty simple mechanism, and should be carefully studied. It will then be seen at once that however much or little force is expended by the finger of the performer upon the key no production can be made in the loudness of the note produced. Herein lay the weak point of the piano instrument. When the plectrum is held in the hand of the performer, as in the case of the zither and its kind, very considerable degrees of loudness are within the range of the instrument. The spinet has a plectrum which requires always a certain force to make it pluck the string at all, and nothing more is possible, and nothing less.

The result is, therefore, somewhat monotonous, and the composer is obliged to rely upon careful progressions and brilliant execution.

TWO KEYBOARDS.

The early makers soon added another keyboard and an additional set of strings, and used one or other devices, such as mating the strings, these double spinets were called harpsichords.

The pianoforte is said to have been invented by Christofori in 1709, and replaced the jack and the spinet by a hammer, changing the mechanism somewhat, but, singularly enough, it was far less different than we should now suppose. There was no apparent change in the character of tone from that of the clavichord, and a knowledge of this fact is familiar to and beloved by the musicians of that day, blending, as it did, very harmoniously with the lute and other chamber instruments then in vogue.

The early pianofortes were, therefore, provided with wooden hammers. One maker used iron or ingenious hammers made of paper. It is not clear and very gradually that first leather and then wool felt were used to cover the hammers, and thus the modern pianoforte one was gradually evolved.

The next step was to adopt a hammer mechanism to the large wing-shaped harpsichord, and then at once the early grand piano began to take shape. A few powerful in tone, and constructionally weak, they were singularly strong in tone-quality.

Nevertheless, the square piano was, on account of its efficiency and small size, extremely popular. It the homes of the well-to-do were always supplied with these little four-foot oblong pianos, the exacting often very delicate in design and workmanship.

Greater power was then sought for, and greater size was the result, until the elegant square or table pianos of the eighteenth century were superseded by the grand piano, which, in America, has only quite recently went out earlier, being discarded as the grand piano and the convenient upright type were developed.

The upright shape is quite an old idea. Upright spinets were very rare, but they were sometimes made, and were wing-shaped, with the narrow end turned upwards.

"Work is the only thing which remains dear to me; therefore I work to excess. To me the whole good mood for as much work as possible."—Richard Wagner.



CHARACTERISTIC DANCE FORMS

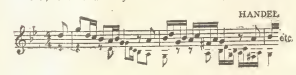
Short Notes Upon Dances Which Have Become Famous Through their Adoption by the Masters

Whether music preceded dancing, or whether music and dancing came into existence concurrently, is a matter which historians seem to find a field for tireless investigations. Music and dancing have been so connected in the past that innumerable forms introduced into the greatest masterpieces take their name from the Terpsechorean origin of the forms.

The student is often puzzled by the many names of dance forms seen in both modern and ancient music. In the following list the name by which the dance is best known is given, and then the pronunciation, and after that the more common variations of the name. The abbreviations Fr., Ger., It., Span., Eng. mean respectively, French, German, Italian, Spanish and English. The pronunciations are by no means exact. They are as approximate as can be got without the use of signs to represent special inflections peculiar to race, dialect, etc. For any one accustomed to the continental vowel sounds, the pronunciations given will be sufficient. For those who are not acquainted with these vowel sounds, signs placed over the letters would be of no value whatever.

Our readers will find it well worth their while to preserve this issue of THE ETUDE, if for this feature alone, as a similar list does not exist. The descriptions of the dances include the country of origin, the tempo, rhythms, and any matter of special interest for which space is available. The form of the minuet—that is to say, its method of construction—is described fully, as the majority of dances are, but along these lines, and a knowledge of this form assists, not only in the interpretation of most dances, but also in many piano pieces of the shorter kind.

ALLEMANDE (Al'man'de). Also spelled ALLEMANDE, ALLEMAIN, ALLEMANNE, ALMAIN, ALMAND, ALMANNE. Originated in Germany and Switzerland, and is found in both common and triple time. It is of a lively character, and usually consists of two repeated parts varying from 6 to 27 bars in each section. It is found in the Suites of Bach, Handel, etc., and is usually written in contrapuntal style.

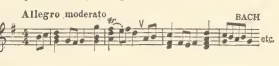


BOLERO (Bo-lay'r-o). A brisk Spanish dance in three-quarter time. It is frequently written in a minor key and is now almost always accompanied by the clacking of castanets or wooden shells held in the hands of the dancers. These instruments of Moorish origin have a clucking sound, which is very fascinating. The characteristic rhythm of the Bolero is an eighth note, followed by two sixteenths, and then four eighth notes. It is also called a Cachaça. There is a Bolero in Chopin's *Prélude* and Chopin has written a Bolero for piano solo (Opus 19).

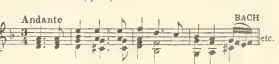


BOURÉE (Boo-ray'). Also spelt BOREE, BUREE, BOUREE. A stately French dance in quadruple rhythm, somewhat resembling the gavotte, except that it is danced on the fourth beat of a measure instead of the third. The following measure is often made up of

a quarter note followed by an accented half and a quarter note, thus giving a syncopated effect.

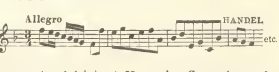


CACHUCA—see BOLERO.
CHACONNE (Shak-koon'); Fr., CHACONE; Sp., CHACONA; It., CACCONA. A graceful dance in 3/4 time. The name is also given to a set of variations on a ground bass. It is a slow dance, and resembles the PASSACAGLIA (q. v.).

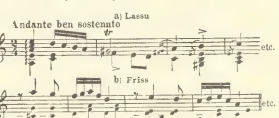


COTILLON (Co-tel-yon'). The word is derived from the French word signifying a petticoat. The dance dates from the time of Louis XIV. It is said to have been originally a simple French dance. In its modern form it is a square dance with many figures similar to the QUADRILLE. The music employed for the Cotillon has been made optional with the performers, so that the different figures are now danced to polkas, waltzes, mazurkas, galops, etc.

COURANTE (Co-our-ant'). (It., CORRENTE). This is a lively French dance in triple time. At first it was in 3/2 time. Later it was found in Germany and in Italy in 3/4 time. One of the distinguishing characteristics of the older Courante was that the last measure of each part was written in 6/4 time in order to insure a ritard. The name is derived from the French word *courir*, which means "to run." The Courante usually follows the Allemande in a suite.



CARDAS (Car-dahs). A Hungarian Gypsy dance of a romantic kind. It begins with a slow movement called the "Lasso" in common time, and gradually increasing in wildness and liveliness until the second movement, or "Fris" is reached. The Cardas has recently become better known in America through the success of such Viennese operettas as *The Merry Widow*, etc.



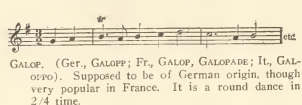
FANANGO (Fan-ang-o). A lively Spanish dance in 3/4 time, brought to Spain by the Moors. It usually has tambourine or castanet accompaniment, and has later developed the characteristic Spanish rhythm (see BOLERO). Similar dances to the FANANGO are the TIRANO, FOLLO and the Jota Aragonesa.



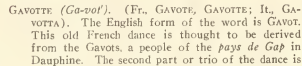
FARANIOLE (Fa-ran-doh'l) or FARANIOULE (Fa-ran-doh'l). (It., FARANIOLE). A circle dance of an exciting character. Usually in 6/8 time. It is common in southern France and northern Italy. Bizet's *Suite Arlésienne* affords a notable example.



FORLANA (It., For-lan-nah), FORLANE. (Fr., For-lah). A quick 6/8 dance now very rare. It is of Italian origin. Sometimes spelled FURLANA.
GALLIARI (Fr., Gah-lee-ary). (Ger., GALLIERE. Fr., GALLIARI; It., GALLIARIA). This interesting dance in triple time is of French origin. It was for two dancers and of spirited, though not rapid tempo. It was sometimes called the *Romanesque*, and is considered the forerunner of the MINUET.



GALOP. (Ger., GALOPP; Fr., GALOP, GALOPPE; It., GALOPPO). Supposed to be of German origin, though very popular in France. It is a round dance in 2/4 time.



GAVOTTE (Ga-vot'). (Fr., GAVOTTE; It., GAVOTTA). The English form of the word is GAVOT. This old French dance is thought to be derived from the Gavots, a people of the *haut de Gup* in Dauphine. The second part or trio of the dance is often in the form of a musette, and has a drone bass. This gives it a more rustic flavor, which is in decided contrast to the more courtly first half. The Gavotte is usually 2/4 or 4/4 time, and almost invariably commences on the second half of the measure. This results in the last measure being but one-half a measure in length.



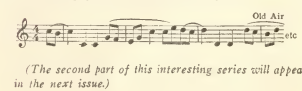
GIGUE (Fr., Zeege). (It., GIGA; Ger., GIGI; Eng., JIG). A lively dance usually in 6/8 or 12/8 time, though 3/8, 3/4, 4/4, 6/4, 9/16 or 12/16 are also found. The name is supposed to be derived from the early word for a violin—(*Giga, Geige or Geige*). Usually the last number in a Suite.



HABANERA (Hab-bah-nair'-ah). The name is derived from the Spanish form of the word Havana, but the dance is really a very old African dance introduced into Cuba by the Negro slaves, and thence transported to Spain. The dance is written in 3/4 or 6/8 time. It is of a sensuous character.



HORNPIPE. An old English dance which has derived its name from an instrument said to have been played during its performance. It was formerly in triple time, but is now more commonly in quadruple time, and is more lively in character. The sailor's hornpipe is usually in the latter form, and is still popular in the British Navy.



(The second part of this interesting series will appear in the next issue.)



By PRESTON WARE OREM

A LOVE SONNET—A. R. PARSONS.

A PORTRAIT and sketch of Mr. Parsons will be found in another department of this issue. Among the manifold activities of a busy career Mr. Parsons occasionally finds time for original work in composition. His "Love Sonnet" is his most recent inspiration. Good players will enjoy this piece, which will need careful handling and much attention to detail. A reading of the verses with which the piece is headed will give the clue to the composer's intentions. Note that he has divided the sonnet into three portions, as indicated by the capital letters, according to the sentiment of the text. Specifically speaking, a sonnet in poetry is a short poem of certain prescribed form, restricted to fourteen lines, arranged according to a fixed disposition. The sonnet of Dante given by Mr. Parsons is a splendid specimen of its type. The composer's musical illumination of these lines is sympathetic and inspiring. This piece must be played in a song-like manner, with elegance and finish.

NOCTURNE—R. GEBHARDT.

In the April number of THE ETUDE we presented to our readers the principal theme and the finale of Mr. Gebhardt's "Fantasie Impromptu," which was one of the prize winners in our contest, recently closed. In this number we give the middle section of this piece, which is in the style of a "Nocturne." In sheet form the piece is published completely only. This nocturne is a graceful and ornate number which will appeal to good players. The piece should be played in the manner of a Chopin nocturne, employing the *tempo rubato*.

BERCEUSE—G. DELBRÜCK.

Of cradle songs and lullabies there is no end. The form is a favorite one with composers of all schools. As a general rule the French title, *Berceuse*, is employed. The most famous "Berceuse" is the one by Chopin, but this is a larger work and difficult to play well. One of the prettiest, of intermediate grade, is that by Delbrück. This piece has long been popular as an organ solo, but it is especially attractive in the piano arrangement. It must be played quietly and expressively, with the utmost finish.

ETUDE-NOVELETTE—G. HORVATH.

This is a dignified and sonorous number of musical interest and educational value. Mr. Horvath has been a successful writer of teaching pieces, but this "Etude Novelette" is in rather more ambitious vein. It reminds one somewhat of Schumann in certain mannerisms, with a touch of Mendelssohn's style. It is nevertheless original and exceedingly well worked out. It should be played in bold and vigorous manner and at a good rate of speed. A good fourth or fifth grade pupil should do well with it.

ROSE AND BUTTERFLY—P. WACHS.

The popular French writer, Mr. Paul Wachs, has not previously been represented in our pages for some little time. Admirers of his style will welcome "Rose and Butterfly." As suggested by its title, this brilliant and seductive waltz movement has two contrasting sections. The chromatic first theme, running along in eighth notes, represents the fluttering of the butterfly; the graceful and lyric second theme represents the rose. It is a poetic conception, well carried out. This piece is not difficult to play, but it will require a good command of the chromatic scale and some velocity.

ROSE GLOW—F. P. ATHERTON.

This is one of Mr. Atherton's very best pieces, a dainty and alluring "song without words." It does not call for extended comment except to state that in pieces of this style attention must always be paid to the minor voices and all harmonies be well brought out. Play with careful phrasing and smooth delivery.

LOVE'S CONFIDING—F. E. FARRAR.

This is a very useful piece by an American composer of promise and originality. It may be played either on the piano or organ and it will prove effective

on either instrument. The composer's original intention was that it be used during wedding ceremonies. If employed for this purpose it should be played very softly; if on organ, use one or two delicate stops, but no pedals. As a piano piece it will make an attractive number of the nocturne type. Play it tastefully and with expression.

IMPS AT PLAY—A. PAULSEN.

A rollicking number in the style of a tarantella. Pieces of this type depend largely upon speed for their best effect. This number must be carefully worked up, and it is well worth it, as it is cleverly constructed and maintains its interest to the end. An excellent specimen of this style of composition.

BUTTERFLIES—I. W. RUSSELL.

This is a bright and characteristic teaching piece of real merit, one that should go well at recitals. From the educational standpoint, this piece will prove useful as a study in light finger work, and in what is sometimes called "keyboard geography," requiring certainty in various leaps and changes of hand position. Suitable for an advanced second grade or early third grade pupil.

MY FAVORITE WALTZ—C. KOELLING.

All the waltzes by Mr. Koelling are good, and "My Favorite" should prove another successful addition to the list. It is rather easy to play, but it has the true Viennese sparkle and rhythmic swing. This waltz may be used either for dancing or for pleasure. Any pupil working in the early third grade should master it with ease and satisfaction. Play it steadily and at a rather slow pace.

IN RHYTHMIC STEP—A. GEIBEL.

This is a capital march movement for a second grade pupil. It is easy to play and has just the right swing. It is catchy and melodious, as are all of Mr. Geibel's compositions. From the educational standpoint this piece may be employed to inculcate precision in chord-playing.

UNDER THE ORANGE BLOSSOMS—H. ENGELMANN.

Another addition to the long succession of popular teaching pieces by this talented composer. Mr. Engelmann's waltzes, even the easiest, all have a certain touch of grace and originality, together with piquancy and harmonic variety. "Under the Orange Blossoms" may be taken up by any good second grade pupil.

FEATHERED SONGSTERS (FOUR HANDS)—A. D'HAENENS.

This is one of the most attractive four-hand pieces we have seen in a long while, an original number, not an arrangement. Mr. d'Haenens, it will be remembered, was one of the prize winners in THE ETUDE contest. His portrait and a brief sketch of his career will be found in another column. In this four-hand piece he has hit upon the ingenious idea of a duet within variations (*duo de fanfares*), while the *Secondo* part supplies the instrumental accompaniment. The bird-like effect is obtained chiefly by the passage work (runs and trills) in thirds and sixths. On the second effect of the counter theme note the excellent introduction of the *secondo* part. If not taken too fast this fine duet will not prove difficult to play, and it should prove a brilliant and successful recital number.

TRIUMPHAL MARCH, FROM "AIDA" (PIPE ORGAN)—G. VERDI.

Interesting reading matter regarding Verdi's opera, "Aida," will be found in another department of this issue of THE ETUDE. The march is one of the most popular numbers taken from this masterpiece. It is an excellent postlude and all harmonies be well brought out. Use nearly the full power of the organ. As performed in the opera, this march is trumpets have been manufactured for use in this sound points on the stage. All the choral forces are also employed, together with the full orchestra. The effect is stirring in the extreme.



ARTHUR D'HAENENS.

This well-known Belgian composer was born March 24, 1845. His musical talent became very pronounced at an early age. He studied with well-known Belgian teachers, DuRuec, Eudaert, Michélot, Godineau and de Wolf. Two years of his time were spent at the Brussels Conservatory, where his work attracted the most favorable attention. He was then only fourteen years of age, and he was ranked with the most famous young composers of his time.

His first compositions were published at the age of sixteen. His compositions, particularly those for military bands, became exceedingly popular in Belgium and were published by some of the leading houses of France, Germany and other countries. He has been chosen to compose music for many important government events and is regarded as one of the most popular composers of his native country. His composition, *Quotidian Glance*, won one of the prizes in the recent Etude contest and was published in THE ETUDE for April. It is an attractive little waltz of medium difficulty. Another attractive composition of d'Haenens, *Feathered Songsters*, appears in the present issue.

VALE VENITIANE (VIOLIN AND PIANO)—L. RINGUET.

One of Mr. Ringuet's most popular waltzes. It has been much liked as a piano solo and as a four-hand piece, and has been arranged for violin in response to numerous demands.

THE VOCAL NUMBERS.

Under the pen-name "Hamilton Gray," Mr. Hartwell-Jones first attained popularity as a song writer. Several of his sacred songs have been particularly successful. Mr. Jones was born in England, 1871. His most recent composition, "Life's Golden Morn," will appeal to singers. There are many occasions when a song of this type could be used to advantage.

Mr. J. P. Ludenbuhl's "Be My Love, My Lady," is an artistic setting of a very pretty text, melodious and unaffected. This should prove very useful for teaching purposes.

Good taste in music is the faculty of giving to expression the amount of force, fire and life proportionate to the intensity of the impression desired or demanded. Practically, the word "style" would be better, as it is nothing else but the proper and adequate use of the elements of force, emphasis, accents, nuances and tempo according to the structure of the piece or phrase.—MATTHEW LUSKY.

A LOVE SONNET

A) My lady looks so gentle and so pure,
When yielding submission by the way,
That the tongue trembles and has naught to say,
And the eyes that fain would see, not endure.

B) And still, amid the praise she hears secure,
She walks with humility for her error;
Seeing a creature sent from Heaven to stay
On earth, and show a miracle made sure.

C) She is so pleasant in the eyes of men
That through the sight of her sweet heart doth gain
A sweetness which needs proof to know 't by;
And from between her lips there seems to move
A soothing essence that is full of love,
Saying forever to the spirit, "Sigh!"

(Dante)
ALBERT ROSS PARSONS

NOTE:—The divisions in the music marked A, B, C refer to the divisions correspondingly marked in the poem.
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THE ETUDE

MY FAVORITE

WALTZ

CARL KOELLING

Intro.

Tempo di Valse M. M. ♩ = 54

Waltz

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THE ETUDE

ROSE GLOW

SONG WITHOUT WORDS

F. P. ATHERTON Op. 224

Mod^{to} non troppo M. M. ♩ = 69

melodia ben marcata

poco accel.

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THE ETUDE

FEATHERED SONGSTERS

DUO DE FAUVETTES
Caprice Polka
SECONDO

A. D'HAENENS

Tempo di Polka un poco Moderato M.M. ♩ = 108

The musical score for the second part of 'Feathered Songsters' is written for piano in 2/4 time. It consists of seven systems of staves. The first system includes a treble and bass staff with a key signature of two flats and a tempo marking of 'Tempo di Polka un poco Moderato M.M. ♩ = 108'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p*, *ff*, and *ffp* are used throughout. The score includes first and second endings, indicated by '1' and '2' above the staves. The final system ends with a double bar line and a first ending bracket.

THE ETUDE

FEATHERED SONGSTERS

DUO DE FAUVETTES
Caprice Polka
PRIMO

A. D'HAENENS

Tempo di Polka un poco Moderato M.M. ♩ = 108

The musical score for the first part of 'Feathered Songsters' is written for piano in 2/4 time. It consists of ten systems of staves. The first system includes a treble and bass staff with a key signature of two flats and a tempo marking of 'Tempo di Polka un poco Moderato M.M. ♩ = 108'. The music is more complex than the second part, featuring many sixteenth and thirty-second notes. Dynamic markings include *p*, *con grazia*, *ff*, *ff ben marcato*, and *dolce*. The score includes first and second endings, indicated by '1' and '2' above the staves. The final system ends with a double bar line and a first ending bracket.

THE ETUDE

ETUDE-NOVELETTE

Presto impetuoso M.M. $\text{♩} = 84$

GÉZA HORVÁTH

[illegible]

* From here go back to § and play to A; then, play Trio.
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From here go back to the beginning and play to ♯; then, play Coda.

From here go back to the beginning and play to Φ ; then, play Coda .

BUTTERFLIES

Allegretto M.M. $\text{♩} = 120$

I. W. RUSSELL

Allegretto M.M. = 120

I.W. RUSSELL

The image shows a musical score for a piece titled "Allegretto" by I.W. Russell, with a tempo marking of "M.M. = 120". The score is written for piano (p) and bassoon (b). It consists of three systems of music. The first system includes fingerings and breath marks (V) for the piano part. The second system continues the piano part with more fingerings and breath marks. The third system shows the bassoon part with various articulations and fingerings.

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ROSE AND BUTTERFLY

ROSE ET PAPILLON
VALSE CAPRICIEUSE

PAUL WACHS

Vivo M.M. ♩ = 72

The Rose
Piu lento amoroso

The Rose
Piu lento

IMPS AT PLAY

CAPRICE

ALFRED PAULSEN

Presto M.M. ♩ = 144

mf

cresc.

f

p

cresc.

f

dim.

cresc.

f

p

last time to Coda

CODA

f

p

D.C.

LOVES CONFIDING

WEDDING MUSIC FOR PIANO OR ORGAN*

FREDERIC EMERSON FARRAR

Larghetto con espressione M.M. ♩ = 48

sempre pianissimo

f

p

mp

ppp

* This piece will prove an effective organ number (without pedals) to be played very softly during wedding ceremonies, using one or two delicate stops.

A) On a cabinet organ this final passage will be played an octave lower.

THE ETUDE

IN RYTHMIC STEP

MARCH

ADAM GEIBEL

Maestoso M.M. ♩ = 120

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BERCEUSE

CRADLE SONG

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Andante M.M. ♩ = 72

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THE ETUDE

Registration
Gt. Full to Prin. (Sw. Coup.)
Sw. Full
Ped. 16' Coup. to Gt. and Sw.

TRIUMPHAL MARCH

from "AIDA"
PIPE ORGAN

G. VERDI

Allegro maestoso M.M. ♩ = 100

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Copyright

NOCTURNE

from FANTASIE IMPROMPTU

Moderato comodo M.M. ♩ = 54

REINHARD W. GEBHARDT, Op. 45

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THE ETUDE

VALE VENITIENNE

Grazioso M. M. $\text{♩} = 68$
a tempo

LEON RINGUET, Op. 41

VIOLIN

PIANO

* From here go to the beginning and play to Fine; then play Trio.
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* After D.C. of Trio repeat the Valse, ending at Fine.

LIFE'S GOLDEN MORN

CLAUDE LYTTLETON

HARTWELL JONES

Andante con molto espressivo

Delicato *p* *legato*

I can hear their mer-ry laugh-ter, At the

gold-en dawn of day, I can see their hap-py fac-es, As they rev-el in their play, Time, as

sost.

poco rall.

yet, has touched their path way, With a hand so light and fair, Their's are thoughts and dreams of sun-shine, In a

colla voce

world with out a care. And at

noon I hear them sing-ing, For the sun is smil-ing down, He is look-ing at his chil-dren, As he

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rall.

decks them with his crown, Nought can dim their hour of bright-ness, Nought may start the sadden-ing tear, For he

sost. *rall.*

loves them all so dear-ly, Nought shall hurt while he is near. *a tempo* *poco rall.*

pp

slowly

But at ev-en tide, when star beams of the night are shin-ing

p sost.

pp *molto rall.*

bright, There's a si-lence, deep and lone-ly, I have kissed them, "Sweet good-night." But I

ppp *very slowly*

Con maestria

know that the morn will a-wa-ken. As glori-ous as e'er be-fore, And the songs of the children re-ech-o for

ev-er and ev-er more, And the songs of the chil-dren re-ech-o for ev-er and ev-er more.

allargando *colla voce*

BE MY LOVE, MY LADY

MARK GORDON INGRAM

Allegro moderato

J. P. LUDEBUEHL

mf gioioso

1 Blithe my heart, and bur - den - less As the lark a - wing,
2 Sweet when first these eyes of mine Met thine own so deep,

mf gioioso

p espressivo

When the dais - ies, sweet and gay, O - pen in the spring. Brok - en is the spell to - day,
La - tent life, in glad sur - prise, Seem'd as waked from sleep; Then thy voice, dear, to thine eyes

p espressivo

con ismania *meno*

Rank my wound is prov - ing, Hearts will yield to lov - li - ness And the boo - ty's lov - ing.
Lent it's in - can - ta - tion, Be - ing thrill'd to joy di - vine, Danc'd with in - spi - ra - tion.

con ismania *meno*

f gioioso *p* *f* *p rit.*

Be my love, my la - dy, Be my la - dy love. Ten - der tho'ts the vi - let brings, Ten - der words the dove.
Be my love, my la - dy, Be my la - dy love. Ten - der tho'ts the vi - let brings, Ten - der words the dove.

f con moto *p* *f* *p*

Love can press no rea - son, On - ly that I love.

f con moto *p*

f *p* *mf con molto passione*

Just be - cause I love thee, Be my la - dy love. Dear, for thee my pas - sion glows, Thine I can - not know;

f *mf con molto passione*

p con disperazione

Can I miss thy glance of love, All thy charms fore - go? Must my dreams all emp - ty prove?

rit. *p con disperazione*

Vain the hopes I cher - ish? Love un - fed the fierce - er grows, Till the al - tars per - ish!

f con desiderio *p* *f* *p*

Be my love, my la - dy, Be my la - dy love. Ten - der tho'ts the vi - let brings, Ten - der words the dove;

con sordito *f* *p*

f con moto *p* *f* *p*

Love can press no rea - son, On - ly that I love. Just be - cause I love thee, Be my love, my love!

f con moto *p* *f* *p*

con moto *rit.* *Ped.*

UNDER THE ORANGE BLOSSOMS

INTRO.

WALTZ

H. ENGELMANN

Tempo di Valse lento M.M. $\text{♩} = 54$

WALTZ

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THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY

TEACHING SMALL CHILDREN.

"I receive so much good each month from this department, I will ask your advice in regard to teaching young children."

"1. Should the hand be placed in proper position and technical exercises given before any other work?"

"2. Should this be done at the piano or at the table?"

"3. In what way can I hold their interest? They start out all right, but after a few weeks they lose interest and want to stop the study of the piano."

"4. Is there a good book I can procure which will instruct me how to teach them?"

"5. Could you give me some idea of advancement as to where the average child should stand in study at the different periods of first, second, third, sixth and seventh months? The first month having two lessons a week with thirty minutes practice each day, then one lesson a week with one hour of practice daily."

"Please explain why the bass is called the 'F' clef and the treble 'C' clef?"

"6. Should this be explained to pupils?"

In answer to your first two questions I would say that certainly children should begin to hold their hands in correct position from the very start. The first week would better be done upon a table. The longer young children can be induced to work at their hands and fingers upon a table the better; that is, within reasonable limits. In unenlightened communities it is, of course, difficult to induce parents to consent to such work for long. They are more likely to expect big results months before they can be reasonably looked for. Naturally, technical exercises would come first; but with very small children, as soon as the work is taken to the piano there should be a preponderance of little pieces. None of the faculties of little tots are developed, and they must, therefore, be taught by easy stages. More can be accomplished with a small child by means of a simple first-grade piece of a few measures which the child learns by heart and works at correct motions after it is committed to memory. Then is the time when the teacher should spend much time on drill. When the pupil is learning the piece the attention is too much absorbed in acquiring the notes to be able to look after finger motions. Furthermore, very small children have not the strength in their tiny fingers to play the heavy actions of modern pianos without some help from fatherly luck in the hands. Therefore, pure finger action may have to be deferred for a time, or modified until the pupil grows older. Small violins are made for small fingers. It would be a good thing if small pianos with extremely light actions could be made for the little ones who wish to learn to play.

3. By following the advice that you will find in the foregoing. Do not try to hold such little people down to dry practice. Lead them into necessary technique by slow degrees.

4. Yes, procure a copy of *Musical Kindergarten Method*, by Batcheller and Landon; it will help you very greatly. *Music Picture Book*, by Octavia Hudson, will also provide you with material for little folks.

5. It would be impossible to give a categorical answer to this, as pupils vary so greatly in individual talent. Small children, however, as an average, will not do much more than finish the first grade during the first year. Larger ones may progress well into the second grade, and exceptionally talented ones may finish it.

6. F and G are modifications of those letters respectively in the treble and bass clefs. Originally, when these letters were drawn on the staff, their terminating strokes indicated the letter names on their clefs. They have, in modern times, become fixed. You will notice two dots by the side of the F clef sign enclosing the fourth line. This indicates that the fourth line is the letter F. Notice also how the termination of the treble clef sign curls around the G line.

7. All matters of this kind should be explained to pupils sooner or later.

ARPEGGIOS.

The following interesting and valuable letter was suggested by the article on Arpeggios in the April Round Table, and will be helpful to many readers of this department:

"The fingering and proper rendering of arpeggios is of interest to all instructors and players because of the essential position they occupy in modern composition. No form of passage work is more beautiful. Nevertheless, the contrivance of legato demanded by it is often marred by an awkward passage of the thumb. When played slowly the common defect is not so noticeable, but, as the tempo increases, the smooth passing of the thumb becomes extremely difficult. For example, in such passages as are found in the *Chopin Ballade*, Op. 25, Saint-Saëns' *Fifth Concerto*, and especially the *Litanees tempo* in the third variation of Beethoven's *Sonata*, Op. 111.

"I have given much study and thought to overcoming this technical difficulty, and believe I am succeeding very well with the following method for temporary practice. I use the three inversions of the tonic chord key of C at first, but instead of the ordinary fingering I use the fingers 1, 2, 3, 5 or 1, 2, 4, 5, according to the interval between the thumb pass under the fifth instead of the third or fourth, and letting the fifth hand rest on the key. I imagine I bear some one say, 'Oh, how extremely awkward!' Yes, I will admit that it is awkward for a time. I would not, however, recommend this for use in all cases, but by practicing it in all major and minor arpeggios it proves a most excellent exercise for finger strength, strengthening the fifth finger and making the passage of the thumb extremely easy. After it has been practiced corrected so that the palms lift slightly upward at extreme ends, thus leading freedom to the movement of the hands, so that the above do not jar out and the motion is covered at the wrist. I then begin very, very slowly to take the arpeggios in Pythian mode, until many notes to a beat have been mastered."

"This year I am tutoring two advanced pupils. One of them, a young man, exclaimed, 'Fingering arpeggios in that manner is an impossibility!' As a result of this practice, however, the legato passage of the thumb after the fourth finger in the most difficult arpeggios is becoming like a plaything. There are also many passages in which the fingering is close in which he has been able to play with exceptional ease. This practice has improved his technique very much. After it has been practiced the other student said, 'This is very difficult to practice correctly at first, but how simple it makes the playing of a perfect legato of the thumb under the third or fourth finger!'"

TO INTEREST CHILDREN.

"I have a pupil in the third grade who lacks interest. How can I arouse her interest? A. M. C."

In the first place, try treating her as a companion more than as a pupil. Also try conversing about all sorts of things in which she is interested for an occasional moment or two, afterwards leading her attention back to the lesson. This often has a tendency to freshen the interest. Do not give her too many technical exercises, but let them be few and directly to the point. Treat studies in the same manner; if they are long, not more than a half of one at a time. Procure a copy of E. Perry's new book, entitled *Standard Teaching Pieces*, with descriptive analyses. This will give you poetic descriptions of many pieces you will desire to use. Herein lies the value of pupils' recitals. Knowing that they are preparing something to play in public, or even before the members of their own class, will prove a very great incentive.

CZERNY AND DUVERNOY.

"What work of Czerny should follow his *Onus 689*? Also, what should follow Duvernoy's *School of Mechanism*?"

Both of the foregoing works are of approximately the same grade of difficulty, and therefore either one may be used as a preparation for Czerny's *School of Velocity*, Op. 299. Many teachers prefer to use the Liebling *Selected Czerny Studies*, which contains a graded course selected to meet the average need for velocity study. This is, however, entirely a matter of individual preference.

TECHNICAL POINTS.

1. Is it wrong to finger the chromatic scale, 1, 2, 3, 4, 5, etc., beginning with the ascending right hand, and the reverse for the left hand?
2. Should one sit directly in front of one's piano (middle C) or E at the piano? The position at the reed organ would depend on the placing of the pedals, would it not?
3. In the names of the degrees of the scale, why does sub-mediant come above instead of below mediant, as the name implies?
4. In harmony, what is meant by union in this definition?

"Avoid consecutive fifths, octaves or unisons between the same voices?"

K. G."

1. It is far better to finger the chromatic scale so that the third finger will come on the black keys throughout. With this rule it is impossible to mistake the fingering. There are other fingerings given in various technical manuals, but it is not advisable to give them to elementary pupils; nor, indeed, to any except those who expect to become players of the most advanced order.
2. Most pianos are so arranged that one's position comes directly in front of E. The pedals of a reed organ should permit the same position.
3. You mistake the implication in the word sub-mediant. The mediant is, in reality, the super-mediant, or third over the tonic. The sub-mediant is the third under the tonic. Sub-dominant does not mean under the dominant, but the under dominant, or a fifth below the tonic, the same as dominant is really super-dominant, or fifth above the tonic. The mediant is midway between the tonic and the dominant, counting upwards. The sub-mediant is midway between the tonic and the sub-dominant, counting downwards.
4. Consecutive union simply means two voices consecutively upon the same tones. For example, if you should write the alto and tenor as follows you would have consecutive unisons, or in reality only one part.

In all chords except the first of this example note what the inner voices (alto and tenor) sound the same notes—C, D, B, C.

The same would be true of the same conflict between any two voices, as soprano and alto or tenor and bass.

TREBLE AND BASS.

The following letter is from far-away New Zealand, and therefore is of peculiar interest as an example of the far-reaching influence of *The Etude*. There is scarcely a civilized country in the world that does not have its subscribers to *THE ETUDE*:

"In your *RECORD TABLE* Talks I have seen the question come up several times as to the advisability of teaching the treble and bass clefs at the same time. Some years ago my attention was called to Mrs. Curwen's *Child Pianist*, in which the eleven notes of the Great Staff are taught on a foundation. Following this the two clefs are taught. Pupils are not required to learn the names of the spaces or heart, but simply to find them in their connection with the lines. I have found this procedure of much great benefit to myself that I should like to recommend it to other teachers. I do not use the *Child Pianist* exclusively, but find it valuable for reference in the early numbers. I believe that teachers who have much elementary teaching will find it a valuable work to read, as it will give them many good ideas to apply in their own work. My own work lies chiefly at boys' preparatory school, which has given me a great deal of experience with beginners. I should like to turn the matter over to you or the subject. With very many thanks for your valuable hints shown at the *RECORD TABLE*, remain,

"Yours very truly,
J. J. K."

Those teaching elementary pupils in this country will always find it of great assistance to draw the Great Staff with a pencil at the start, showing how the letters read up from the bottom. It can thus be shown how middle C comes on the middle line. Erasing this line the two clefs will then clearly appear, middle C being indicated on an added line, whether it be in the bass or treble. It can be pointed out how much clearer to read the staff appears with the open space, and also how the space is widened still more in order to add to the clearness. It is also an excellent idea to compute the letters from the adjacent line.

families in reading about music, and to have parent

BY JOHN W. HARDING.

music, and to have parents
 see what their children are doing, and

them and they must be taught. It is desirable tha

AL HELP.

ties the teacher encounters. Parents of his pupils at times impress the children with parental assistance. It is the parent to call at the school and the pupil often loses interest in the work.

It is of a very necessary nature to understand in connection with progress. They range all the way from the parents of arranging the practice to the parents who have not denied the highly necessary of giving the child the encouragement which has so much to do with the progress.

EXERCISES FOR BEGINNER

Singularly enough, what demonstrates interference very slightly in relation to the youth is their mothers. Thus the mother who conducted in the heterogeneous great cities in connection with public schools has been everywhere where there are widows it has been found that she the parents of older children great tact or the parents but an advantage to her own have a way of getting curious things which some-
some teachers of our ac-
is to form twelve letters
to students and parents
or if you have a typewrit-

It will show that you are more than a passing one, and worthy to meet with the probability.

It is the very best possible

...ing could tend to extend
thoroughness and sincerity
...s regular monthly letter.
...tell us that they are rarely
...consume all of their teaching
...persistent effort that counts.
...teachers who do not feel suffi-
...ability to write an effective
...writing is a very, very

THE MUSICAL CLUB

marked copy home to the student. If it is returned by the pupil, our policy is to have frequent contact with great profit, even to the acquisition of practical and are for the students who have mastered the material into words effectively. "To parents." The teacher of his pupils' interests and needs, never fails to attend to it. Only takes a few minutes to copy of THE ETUDE, and

After the teacher desires to make a more convincing than the TUBE plan and see if your classes and your bank ac-

DEPARTMENT FOR ORGANISTS

Edited by Well-known Organists and Teachers

CHOIR ACCOMPANIMENT.

BY H. C. HAMILTON.

In accompanying a trained body of singers such help should rarely be necessary, and the organist can give attention to finer shades of contrast and phrasing. The organist should be trained so that every one will get his note from the last chord played, as this is of the utmost importance in acquiring good attack. In amateur choirs there is always a diffidence and a "holding back" at all leads, which is fatal to good interpretation. Sometimes they are depending on the organ to sound their "cue" note, and sometimes on another. In cases where the organist trains the choir, if they are inexperienced, he finds his chief difficulty here. If he has a good organ in order to assist him, it would be well to have the organ stand in front and give the singers strict time, letting the pupil play all leads and difficult parts prominently. As soon as tolerable certainty is gained, however, the organ should either stop or else play softly, letting the voices depend on themselves.

ADAPTING THE ACCOMPANIMENT.

When an anthem can be sung without help from the organ, the choir-master's indications being sufficient, all will begin to take a fresh interest in the organ, and even a certain amount of pride in their work, and only those who have filled the position can fully understand the encouragement. The organist should be a leader. The time has then come when attention can be given to artistic accompaniment, and not merely to pulling the choir along. The organist should be able to adapt himself to the organ, and not always well suited to that instrument, although it would be excellent on the piano. An organist with good taste will very rarely play quickly repeated chords or skips, and then only on a very soft stop. An accompaniment of this kind is purely pianistic. Sustained legato chords, simple though they may be, and the best accompaniment of the organ, care being taken, however, to phrase correctly.

The organist sometimes forgets that he is to him may sound very soft (if the console be close to the instrument) will generally be heard more distinctly by those in the pews, hence the many complaints of too loud organ. This is usually something players are sensitive about, yet there are often non-professionals with a very fine ear, and if one really desires to do the choir, himself and the organ fitly justify the work above accepting suggestions occasionally.

When it comes to accompanying soloists, a little tact and adaptability is a prime requisite, as no matter how experienced an organist may be he will find something new to engage his attention in accompanying strange soloists. It is to be hoped the day will come when vocalists shall consider proper time of some importance. Schumann has said: "Play in time. The playing of many virtuosos is like the gait of a drunkard. Make not such a great deal of it." Singers, however, consider some freedom in this respect as their right, but why come to such extremes and yet consider it compatible with good taste

is hard to see. It has kept many an organist in a perspiration, as, notwithstanding all his intuition and adaptability, he is afraid something is coming for which he is not prepared. There should be as perfect an understanding as possible during rehearsal, and all trills, accelerandos, etc., gone over until voice and accompaniment are perfectly together. Then, if the singer diverges somewhat at the time of performance, the organist will be so well grounded as to what he may expect, that voice and organ will be more of an artistic combination.

But if singers have their faults, neither are organists blameless. Sometimes the organ drops the voice; at other times there is not enough support. Then, again, some are helped by a strong accompaniment, while others are not. The soft 8-ft. reeds with pedal boards are generally the most useful stops, and the swell pedal should be in constant readiness for crescendos and accents. Unless the singer needs help, it is difficult to play the voice of an obligato, a stop used as a solo that contrasts well with the voice cannot be used with good effect. An accompaniment of moderately fast repeated chords, it is well to hold one note of the chord, repeating the others. In this way one can get the effect of times results from long, slow chords can be avoided, and also the "choppy" effect of staccato chords is not apparent.

BALANCE OF POWER.

One more thing should be noticed in regard to introductions and interludes. The organist, personally, I have not seen commented upon, but it might be termed balance of power. It impressed itself forcibly on me twice; one time in listening to the solo "Honor and Arms" from *Satanstoe*. The organ was one of the finest in the Western States, and had immense power. There was a decided difference between the singer's forte and the organ's forte, with the consequence that every time the organ had finished and the voice began the latter suffered by comparison, sounding really trivial after the tremendous tone had subsided. How much better it would have been to modify the organ, and not place the voice at such a disadvantage. The other occasion was served when singing one of the solos from *Judas Macabre*. Here the order of things was reversed. When the voice had finished a superb note, and the organ could have enhanced the effect by repeating the solo part with increased volume, the ear was annoyed by hearing the organ part drop and play in a light frivolous manner.

One should never let the attendance at choir practice be in itself very educational. To quote Schumann again, "Sing diligently in choirs, especially in the middle parts, for it will make you more musical, but the natural gift has in this way a chance for development. Many who study piano would be helped in their singing by being in a choir. Reading at night, keeping perfect time and the habit of listening to total effects can be learned there. If they are thoughtful they will

attempt to get more of the "singing" or true musical tone in their playing, and realize that vocal and instrumental music have much in common. In a choir one can begin to participate in real music very soon. In playing, most things have to be learned before one can perform even fairly well, but in a choir one can hear and take part in what gives pleasure from the first.

The members of the choir should feel their responsibility individually. Certainly no one can compel them to attend, if they prefer to do otherwise. Any position, paid or not paid, has responsibility connected with it. Much of the church's work is done gratuitously. All so engaged are conscious that something depends on them, and surely, compared with the choir, the church's work is not too onerous. There have been cases where the choir-master has been obliged to phone, write, or see members of the choir personally to avoid being without some voices on Sunday. This is a most undesirable state of things. It is better to have only a few reliable members than a large number of those who are uncertain. A little extra effort on the part of members of the choir when special music is to be given is always appreciated by the choir-master.

SELF-CONTROL.

Musicians are often highly strung, nervous and therefore somewhat irritable. It sometimes requires a great effort to avoid showing these feelings when things do not go right. Nevertheless, the leader must be fair and adjust himself to those with whom he is dealing. It is not an uncommon thing for musicians to fail to make allowances. Sometimes a choir-master (especially one who is not experienced) thinks that every one should fall immediately into every idea he suggests. The longer he remains in his work he will find that these things have to be brought into consideration for the choir or they will be forgotten. It is not fair to expect perfection in a short time. The professional musician has his mind taken up with these things continually until it becomes second nature. But not so with the average choir member. With most, the choir practice is to them a change from their ordinary occupations. Naturally their minds are not on the things they besides music. The young choir-master finds this an occasional source of annoyance, but if he has tact, patience, perseverance and a belief in ultimate success, he will before long get good results.

Finally, every one should guard against singing for mere display. The happiest results cannot be attained until the choir both as a body and as members realize that they are offering public praise. When this spirit animates all, the singing will have its effect, even if the interpretation leaves things yet to be desired. The choir will not then longer be looked upon by some as a kindred spirit will be felt inspiring all to present, and making every one conscious that what they are offering is as orderly acceptable as that which is read and expounded.

One of the best evidences of the antiquity of the organ is the carving on the obelisk in Constantinople, which was erected by Theodosius in 393. There were eight pipes shown, three resembling large reeds, two boys standing on the bellows. This was probably an error, as there were doubtless two bellows, but the skill of the sculptor did not permit him to individual self—Elbert.

A UNIQUE MEMORIAL TO FAMOUS COMPOSERS OF SACRED MUSIC.

In the new Cathedral of St. John the Divine, which is rising on the Heights in New York City, and represents an expenditure of \$300,000, although as yet it is not one-third completed, there is a unique memorial to some famous names which have been connected with the music of the church.

At the end of each choir stall there rises a statue one and one-half feet high. These statues, which are the gift of ex-Vice-President Levi P. Morton, who, with his wife, donated the present organ. The statues represent David, St. Cecilia and Asaph. The Bible records the music of David and Asaph must supply all the information we can obtain regarding their work as musicians. However the music of David may be regarded judged from modern standards, it can only observe that if it was in any way comparable with the magnificence of the poetry of the "sweet singer of Israel," it must have been wonderful indeed. Asaph, whom David appointed as the head chorister of the Temple, and who was so much admired that chorists who followed him were placed under the name of "sons of Asaph," seems never to have escaped the musical immortality which Grove and other lexicographers might well have accorded him. Asaph, whose spirit nobility has never been in doubt, has had her part as a musician seriously questioned by Grove and other historians. The obelisk statues of Asaph, Tallis, Purcell, Bach, Haydn, Handel, Mendelssohn and Wertheimsk, all well chosen; but we must suggest that in an Episcopal church the names of the great American organists and composers, such as Barry, Macfarlane, and others, should be included. It is not fair to expect perfection in a short time. The professional musician has his mind taken up with these things continually until it becomes second nature. But not so with the average choir member. With most, the choir practice is to them a change from their ordinary occupations. Naturally their minds are not on the things they besides music. The young choir-master finds this an occasional source of annoyance, but if he has tact, patience, perseverance and a belief in ultimate success, he will before long get good results.

SELF-STUDY AT THE ORGAN.

It is an unfortunate fact that many of the churches of this country today the organists have neither the training nor the capability their position demands, and are even less capable of making else is available. In some countries, where fully trained organists are unavailable, very often the church services are played by some local pianist who has acquired some knowledge of the rudiments of good organ playing. In the latter case the condition is quite unavoidable. If a new organ comes to town, the organist will be called upon to play it, and the salary paid is not always commensurate with the trained performers, and a beginner or a student has to be found who is willing to do the best he can. Fortunately, however, many young students are becoming interested in the work and are beginning to first-rate players. Thanks to the excellence of many educational works on organ playing now being published at a reasonable price, and to the fact that musical magazines are obtainable which pay special attention to the needs of students living in out-of-the-way places, there is now a better opportunity open to the organ student who is willing to make strenuous efforts to fit himself for one of the noblest professions in the world.

The greatest triumph of a teacher does not consist in transforming his pupil into a likeness of himself, but in showing him the path to become his own individual self—Elbert.

The Wirsching Organ

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IN WHAT PART OF THE CHURCH SHALL WE PLACE THE NEW ORGAN?

BY HARVEY B. GAUL.

We were taught in school that the laws of light and sound were analogous; that both were vibrations. Obviously, then, the position where the organ would be heard to the best advantage would be the center of the front wall of the auditorium. The sound waves would then be diffused in the auditorium without interference, there being no side walls of organ chambers, galleries, or pillars to break the vibration. In order to see that this ideal position cannot be always maintained, we have but to take a glance at the churches of different denominations or our neighborhood. In Episcopal churches the organ is often condemned to a hole in the side of the choir, as if it were a naughty child and told to stand in a corner with its face to the wall.

The Catholic church treats it differently. That denomination places it in a gallery at the rear end of the nave. In Baptist, Methodist, Presbyterian and in other churches the organ is placed wherever the whims and fancies of architects and music committees choose to put it. Of late, however, the organ has been placed, as a general rule, in the front of the church, somewhat in the rear of the pulpit. Placing the organ behind the pulpit has one thing to recommend it—that is, that the organ gallery is generally higher than the floor, and having the organ floor elevated it leaves a space for the circulation of air. This is a great improvement over the plan of having the organ on the ground floor, for if the floor of the church is immediately over the basement or cellar, the mechanism of the instrument is in danger from dampness.

The organ, if placed in an alcove or recess, loses much of its power. If the organ must be placed in a recess the openings into the church should be ample. There should be no space over or beyond the sides of the apertures to hold the power back and impair the quality of tone.

A fatal mistake is made when an instrument is placed in a recess or chamber and the whole blocked up with huge pipes leaving no way for the tone to escape, except through the narrow openings between pipes.

One does not expect light to enter a room when the shutters are half closed, and so the architects and organ builders expect sound to climb over elephantine pipes or permeate a stone wall.

The reasons why organs are divided are many and various. Sometimes it is to show a stained glass window. Sometimes the organ is divided because there is not sufficient room to enclose it in one chamber. Then, again, it may be divided because the organist wishes to secure an antiphonal effect.

There is this to say about an instrument so placed, and that is, that an organ divided against itself cannot stand without great deal of criticism and fault-finding. The divided organ may have the appearance of symmetry, but it certainly has not a balance of tone, which must be apparent to anyone.

Care should be taken when the organ is installed that there are no draughts of air from the outside which can reach it. A steady draught of air will put an organ out of tune, no matter how long and often the tuner tinkers with it. There should not be a window at the back or side of the organ chamber. For two reasons: first, the window magnifies the sun's rays, and also retains the heat; second, there is almost always a draught of air coming from the loosely led glass, and the window being tight, makes the organ chiller in winter than the rest of the building. If there is a window in the chamber it should be boarded in so that snow, rain and wind cannot get in their destructive work.

Lo! the poor organ builder. How much he is abused! Like many a good workman, he is hampered in his choice of tools. He seldom has any room to build the organ contracted for, consequently the air chests are cramped, the pipes—like airdines—crowd together with most unseemly promiscuity, and the mechanism in general is stratified and compelled to track in the strait and narrow way. If on Saturday there is some derangement, and a hurry call is left for the builder, he will find it a difficult matter to find a quiet place to locate the trouble and remedy it for Sunday. This is generally the fault of the church architect, who evidently thinks the organ-builder can make a whistle out of a pig's tail, and to mix the metaphor a little, allows him no space to whistle in.

The best position unquestionably to place the organ would be on a choir screen, but as choir screens in this country are little less common than a specimen of Foraminifera, we will have to discontinue the ideal choir screen, and accept the next best location—which is a choir gallery directly in the rear and above the pulpit.

Of course, the Episcopal church will not admit of such a position; that church always has had, and always will have, the side-chamber organ. However, there are many other denominations that can use the choir gallery as a site. The placing of the organ thus has two virtues: the centralization of tone and uncramped space.

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Hints on Organ Accompaniment.

By Clifford Demarest. Published by The H. W. Gray Company, New York, N. Y.

Adapting piano accompaniments to organ needs is an accomplishment which organists are frequently called upon to do. This little book is full of valuable hints and information in regard to work of this kind. Many examples are given of the way to adapt pianistic idioms to organ requirements, and there is also a chapter on the division of tone. Mr. Demarest is too well known to Etude readers for us to need to say that the work is admirably conceived, carried out, and suited to the purpose for which it was intended.

By music we reach those special states of consciousness which, being without form, cannot be shaped with the mosaics of the vocabulary.—Oliver Wendell Holmes.

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DEPARTMENT FOR VIOLINISTS

Edited by ROBERT BRAINE

KATHLEEN PARLOW ON MODERN VIOLINISTS

KATHLEEN PARLOW, the young Canadian violinist, who has had a rapid rise in the past few years as a solo violinist, until she is now universally pronounced by leading critics in America and Europe to be one of the greatest living woman performers upon the violin, has been giving some interesting information on violin playing to a New York reporter, in which she said: "Why, nowadays we find children of the age of twelve or thirteen accomplishing with the utmost ease what would have been considered tremendous feats before Paganini's day. At times it seems almost incomprehensible how they are able to do it. The fact is they are starting where their artistic ancestors left off. For this we may give thanks to Paganini. When his works were written they were looked upon as impossible. No one had thought of finding himself confronted with such technical problems as they are now, and consequently they were deemed impossible until their composer had shown that a newer and broader technique was necessary for their rendering, a technique whose secrets he alone possessed. In this I believe we may compare him to Chopin and Liszt, who wrote piano music necessitating an entirely new kind of technique to that which had previously been in vogue.

"Now all is different. Players have the Paganini technique to build upon from the outset. To-day we do not look upon a person who can play double harmonics as a miraculous being. At the same time it seems hardly just to speak of our modern violinists in the way that must seem disparaging of Paganini's abilities, for, after all, was it not he who made their achievements possible? It would be quite as unjust as to imply that piano composers of to-day are greater than Chopin because they have mastered the problems whose solution Chopin's genius made possible.

"It is as a technician and a picturesque personality that Paganini interests me. Judging him by his music as such I should compare him to the Italian opera singer, brilliant of execution, but not deep or impressive along other lines.

"Speaking of the accomplishments of young violinists of the present reminds me of what I noticed while studying with Leopold Auer in St. Petersburg. Some of the boys whom he is teaching are perfect wonders, and the most remarkable part of it all is that they are so fearfully lazy that one does not see how they manage to become what they are. Professor Auer is absolutely unable to overcome their laziness. Were it not for this there is no telling what marvels they might not accomplish."

Miss Parlow spoke of the new violin concerto by Sibelius, which, out of three movements, contained two that were of amazing beauty and a third that was absolutely terrible. "My teacher, Professor Auer, has tried to

persuade Sibelius to rewrite this division," Miss Parlow said. "but I doubtful if he will succeed." Asked why she did not play the two good movements and leave out the other, Miss Parlow expressed her belief that it would be a very strange thing to allow a concerto to end with a slow movement.

The violinist is a great lover of the Brahms concerto. She also expressed the deepest affection for the Tchaikovsky and the Dvorák, and she does of the violin sonatas of César Franck, Brahms and Grieg.

"The Grieg sonatas always suggest the Norwegian landscape to me, with its wonderful clarity and purity. Particularly striking in this respect is the slow movement of the one in C minor. Some time ago I took a trip from Christiania to Trondheim, seeing some of the most beautiful fjords. The air is so wonderfully clear that things that are actually far removed from one seem close at hand, and I have just such a strange and ethereal impression on listening to the Grieg variations. I love Norway and should like to be able to spend my vacation there some summer."

MOIST HANDS.

THE very large number of violinists and students who are afflicted with moist hands is a major problem in means of overcoming the difficulty, and what they may be, for nothing is more distressing. Most violinists suffer from this ailment at some time or other. Some possess hands which are dry and well under circumstances; others again have no difficulty except at times when they are nervous or excited, are playing when the weather is very warm, or in rooms or buildings which are overheated; still others are afflicted with hands which at all times exude moisture like a wet sponge. In many cases the trouble grows less with advancing age, players whose hands were excessively moist in youth suffering less and less as they grow older.

A well-known violinist advises plunging the left hand in water as hot as the water is comfortable for a few minutes just before beginning practice, repeating the operation as soon as the hand begins to perspire freely again. The action of the hot water is also valuable in "warming up the fingers" and making them supple. Joseph Hoffmann, the eminent pianist, advises pianists to keep their hands in a bucket of hot water several minutes before starting to practice, in order to make the fingers supple and flexible, and there is no reason why the same advice should not be good for violinists as well.

A well-known violinist in an artist's room of the theatre where he was to play and found that he carried a bottle of alcohol with him. He applied to his left hand. To dry it, he long experience he declared that moistening the hand with alcohol was the best means known of drying the hand before playing. Alcohol evaporates very rapidly, and thus thoroughly dries up the perspiration. The only difficulty is that the effect does not last long.

NEW SCALE STUDIES.

THE literature for the study of violin playing from a technical standpoint contains many excellent works for the cultivation of scale playing, but the subject is so important, so fundamental, that a new treatment of the problems involved is always welcome. A new work on scales and arpeggios has just been written by Henri Erni, the well-known violinist, composer and teacher.

The title of the new work is "Scales and Arpeggios for the Development of Virtuosity in Violin Playing." The scope of the work is indicated from the table of contents, as follows: Slow Scales of Three Octaves, Fast and Rhythmic Scales of Three Octaves, Scales of Two Octaves over All the Strings, Exercises for Smooth Legato Playing with Quiet Thumb, Scale Passages Through All Positions, One Octave Runs for Strengthening the Left Hand, Two Octave Runs, Scales of Four Octaves, Scales and Scale Passages on the G String, Scales in Harmonics.

In his preface Mr. Erni says: "To give scale practice its due I have written this work, driven by the wish to fill, at least partially, the gap which has always sorely felt in violin pedagogy. A great part of the most essential work in violin playing lies in daily scale practice, which involves the solutions for mastering manifold technical difficulties, and it is not too much to say that intelligent violin scale work contains to a great extent by itself the Gradus ad Parnassum of violin playing."

Prof. Erni's work contains considerable descriptive matter, treating of bowing, tone production, etc., which is of the greatest interest. Of slow scale practice for development of tone he says: "Slow scale playing as a daily practice is the only means of attaining a really poor tone on the violin, and it is a daily production as well as a daily foundation."

It is also the surest way to acquire a big, sonorous tone, and to master all the difficulties to which the bow is subjected in the art of cantabile playing. "Great care must be taken that the tone is pure and singing, for which latter quality a moderate vibrato will be of great help. To play constantly with an exaggerated vibrato creates monotony, and is the least. Quick fingering or passages, such as rapid scales, must be played without vibrato. Draw the tone from the violin, do not squeeze it. Watch for a smooth connection of bows, to be effected by the wrist exclusively.

"In slow scale practice observe that the tone is full and even from end to end of the bow, keeping the stick constant, inclined about 45 degrees toward the fingerboard. The fingerboard will rise from the bridge as the pressure will allow. The pressure given to the stick must originate with the fingers, as part of the hand (generally designated by 'wrist'), and at all times must remain passive, as far as moving and manipulating the bow is concerned. Therefore the arm only follows the wrist, but it has nothing to do with the carrying of the bow. This cannot be emphasized too much, for misunderstanding of this principle is generally the cause of wrist stiffness."

Of left-hand fingering Prof. Erni says: "Let the fingers fall hammer-like from a reasonable height, and do not use the thumb, that is to say, do not use the muscles of the whole hand in order to move the finger. This involves the necessary and very important rule of keeping the thumb and wrist supple and free. The left hand is important a rôle as the right hand, and

should therefore be kept just as limber and flexible. Should any scratchy tones occur (mostly caused by pressure from the arm, or playing too near the bridge, or by moving the bow unevenly), repeat the same note until the tone sounds clear and familiar."

Of the speed at which scales should be practiced by the student Prof. Erni says: "The tempo should be governed by the technical proficiency of the student. This applies not only to scales, but to all passages where difficulties of any kind are to be overcome. The neglect of this principle is often the only cause of slow progress, or no progress at all."

Most violin students find great difficulty in making harmonics, natural and artificial, "break" well and clearly. In speaking of this difficulty in his chapter on harmonics Prof. Erni says: "Clearness of harmonics, especially as regards the artificial ones depends mainly (aside from the principal condition of perfect intonation) on the clearest of the stroke, and to a great extent also upon the quality of the instrument. As a rule, harmonic tones come more quickly and sound clearer on thin strings. On thicker or normal strings they are apt to sound 'covered' or 'husky,' even on well-seasoned instruments. It will therefore be more or less a question of sacrificing one ideal for another: that is, work for tone power, which cannot be attained on thin strings, or to spend all efforts for the acquisition of a merely sweet tone that may suffice to the average player, but precludes any larger range of expression, as well as the possibility of an outpour of a vigorous musical temperament."

"Scales in harmonics should at first be practiced with the bow full, right and decided stroke of the bow. After this has been mastered through the student will find it comparatively easy to get these fairy-like tones at his command with any part of the stroke of the bow."

As a whole Prof. Erni's work must be considered of great interest and utility to teachers and students of the violin everywhere.

A MECHANICAL VIOLIN.

A SPECIAL from Europe, from the Brussels Exhibition, which was recently partially destroyed by fire, says of a mechanical violin which has been attracting much attention there: "An exhibit which is of great interest is an automatic violin, in which the most ingenious combination piano and violin automatic player. Three violins mounted, it must be said, in a very simple and unified position, upside down above the piano, are still under the control of fingers and bowed by a mechanical device. Selections of music rendered by this apparatus are given at intervals with the day. The whole action takes place with the aid of the ordinary perforated paper strip of the familiar 'piano-player.'"

In a former number of THE ETUDE a description was given of an automatic violin player, in which the mechanism of an American named H. K. Sandell, which is now in use in cafés, hotel lobbies and other public places, and set in operation by a slot machine device when a coin is dropped in. In THE ETUDE article it was suggested that to be really effective a combined violin and piano-player would have to be devised, so that the violin would have been achieved in the machine exhibited at Brussels.

The automatic violin player seems to win the prize much more slowly than the piano, for it is not as effective, is more complicated and is more expensive when combined with a player piano.

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LADY HALL'S ENVIABLE

THE death of Lady Hall at Berlin on April 15, at the age of 71, adds one more to the list of great violinists who have passed away within the last three years. For many years Lady Hall was the most famous woman violinist in the world, and the world of violin playing owes her a tremendous debt for her influence in interesting the fair sex in violin playing.

Wilhelmina Maria Franziska Neruda was born at Brinn, March 21, 1840. Her father being a musician, a musician of considerable note. Her father was her first teacher, but he soon put her under the instruction of Leopold Jansa, a noted violinist of Vienna. Her talent developed rapidly and she appeared in public when less than seven years of age, the accompaniment to her solo being played by her sister Amalie. She attracted so much attention as a prodigy that her father decided to take advantage of the fact, and took her on an extended concert tour. Female violinists were much rarer at that time than the present, and Lady Hall was everywhere showered with congratulations by critics and public. In 1849 she made her London debut, playing a De Bériot at a Philharmonic concert, and was pronounced a genius by the critics of the British capital. In the same year she made a remarkable success in Vienna, from that time she has almost constantly before the public as a violinist, and made many extended tours all over the world. She made a sensational success in Paris, and was an especial favorite with London audiences. For many years she appeared at the London "Pops," alternating with Joachim, who was her life-long friend.

She was twice married. In 1864 she became the bride of Ludwig Norder, the conductor of the opera at Stockholm, and during his lifetime she appeared at concerts under his name as "Norma Neruda." Three years after the death of Norder, which occurred in 1885, she married Charles Hallé, a noted pianist and an orchestral conductor of great talent, whose services to the cause of music in Great Britain resulted in his being knighted. In this way she acquired the title of "Lady Hallé." Sir Charles Hallé established a series of orchestra concerts in Manchester, in which he brought many of the most important works to the attention of the British public. Sir Charles Hallé was a man of great powers, and his influence in the world of music was of great value, larger and more profitable than any other.

At the present day her playing would seem somewhat old-fashioned, and it is not believed that she at any time achieved the heights as a virtuoso which have since been attained by our own Maud Powell, or by Kathleen Stanbury and Marie Hall, of the present day.

It is only within the last quarter century that the violin has sprung into universal popularity as a lady's instrument, and the remarkable career of Lady Hallé undoubtedly has much to do in bringing this about.

HER AMERICAN VISIT.
After the death of Sir Charles Hallé, Lady Hallé visited the United States in 1898-99, where she appeared in the principal cities. She was then almost sixty years of age and it was quite evident that her powers had declined. She was, however, for twenty years earlier, although her American tour was considered successful. The writer heard Lady Hallé play the Concerto in G minor at New York at her New York debut, and while her technique was adequate and her intonation good, the performance lacked temperance and the first movement was played with a pair of attacks, and the mute can be adjusted very quickly. The inventor claims that the mute does not change the quality of tone, but reproduces the same quality in reduced volume.

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ascending a lofty peak in the Alps. There was great regret in America that she had not made her visit while in the full command of her great powers.

Lady Hallé had many honors in the world of music. On one occasion she played the Beethoven double concerto for violin at Berlin, with Joachim, that great artist playing the second violin part. Joachim early recognised her talent. He is said to have remarked on one occasion to her future husband, Charles Hallé: "I recommend this artist to your careful consideration. Mark this, when people have given her a fair hearing they will think more of her and less of me." Hans von Bülow spoke of her as a rival of Joachim, and called her "the violin fairy." During her best days she was one of the most commanding musical figures of the world.

Musical students should make note of the fact that much of Lady Hallé's success was caused by the fact that she was a violinist, but a good musician as well. She did not disdain to teach, and for some years was teacher of the violin at the Royal School of Music at Stockholm. She was also an excellent quartet player, having been connected with a number of quartets as first violinist, including the Philharmonic string quartet of London.

HER PUBLIC WORK.

There are a number of things about the career of Lady Hallé which are of remarkable interest to the violin student. She was before the public as a concert violinist some sixty-five years before she died. She was a violinist at a chamber music concert within a very few weeks of her death. Towards the last her powers had, of course, greatly declined, but she was the spectacle of a woman of over seventy having attained enough technique to appear in public can be considered little short of marvelous. She was one of the prodigies who did not fail, but advanced steadily to the top of her womanhood. The concert platform was her natural element, and she was a woman of extraordinary strength of character and will power, as is evinced by her setting out on an American tour the year following the tragic death of her idolized son. She was the possessor of the most perfect technique of any of the most famous specimens of the work of the great Italian master in the world.

At the present day her playing would seem somewhat old-fashioned, and it is not believed that she at any time achieved the heights as a virtuoso which have since been attained by our own Maud Powell, or by Kathleen Stanbury and Marie Hall, of the present day.

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Musical Picture Book. This book is ready, and we will continue to publish the special offer for a short time. The pieces in this book will be of intermediate grade, all new and exceptionally attractive, such as have not appeared in previous albums of similar nature. In our experience there is more demand for a good popular album than for any other collection of piano music. This new volume of ours will be one of the best.

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Back Album for The Piano. This work is now ready, and we will continue to publish the special offer for a short time. Our aim is to make this the best popular Back Album for piano. It will contain all the favorite numbers which appear in the usual collections, together with a number of others of great merit. The special price in advance of publication is 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Returns and Settlement. To any of our patrons who have not yet made settlement of their "On Sale" and other accounts with us for the teaching season just finished, we ask that they now give their matter early attention. The new season's business is only a few weeks off, and it is of no little importance that the past season's accounts be adjusted before the new season's business begins. If the "On Sale" music should now be returned for credit so that our accounting department may render a final and correct statement of each account, goods returned to us should include only such music, etc., as was originally sent on sale or for examination, and all parcels, whether sent by mail, express or freight, should bear the sender's name and address for identification in our receiving department. The return charges are to be prepaid by the customer; the rate by mail on printed matter, and from all new books by express, is 5 cents a pound, but the heavier shipments by express are carried at a lower rate per pound except from very distant points. If in doubt about the proper way to package and write us, giving the weight, and we will advise you promptly; also supply a label entitling shipper to the special patron's mail rates. The name and address of the sender is absolutely necessary to insure proper credit for music sent to us.

Please remember to write your name and address plainly on the outside of all packages returned to us for credit.

Works Reprinted. In accordance with the custom from month to month, we take pleasure in calling the attention of our readers to a number of our recent publications which have gone through a second edition, and which are again being reprinted. We should be pleased to send any of these compositions for examination to all those interested.

Four Hand Parlor Pieces. This is one of the best collections of piano duets for players of intermediate grade. All the numbers are bright and melodious, lying well under the hands, with interesting parts for both players.

Two Pianists. This is another four-hand collection, larger and with rather more advanced pieces than are contained in the preceding work. Both books have been very successful.

Organ Repertoire. These are two of our popular collections for the pipe organ. Both have been extremely successful, and are widely used both for church and concert purposes, as well as for teaching. First Sonatas. This is a collection of pieces in sonata form introductory to the classics. It may be taught by pupils in the early second grade. The pieces are progressively arranged and are by standard writers.

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Make Your Next Season's Bigger Profit. Of course, your sole object in life is not that of trying to get just how many dollars you can make out of it.

Everybody knows that those who make a music a life work make innumerable sacrifices to art and to their fellow-men. But that is no reason why your professional work should not return to you that is rightfully your due. Not more than ten musicians in a hundred get anything like a just return for their investment of time, energy and money. You may have been among the minority who have been cheating themselves unknowingly. The reason the musician fails to get better return is that he does not know how to get it. He relates the *Business Method for Musicians* to you how. Mr. Geo. C. Bender, the author of this book, takes up all the points bearing upon how to get pupils by the piano, and how to get them to pay for their lessons. We want to emphasize the importance of placing the sender's name and address on the outside wrapper of any package containing music or other articles, so that it may be returned to you in case of loss or damage. Patrons failing to do this are likely to experience annoyance, as this is likely to be certain in the adjustment of their accounts, and it is sometimes simply impossible to return to them a package comes, and we are in such cases obliged to await a complaint from a dissatisfied customer. We are, therefore, very anxious to avoid the misunderstandings that are so apt to arise from this kind of oversight.

Business Method for Musicians. This is a new work, written by Mr. Geo. C. Bender, the author of this book, takes up all the points bearing upon how to get pupils by the piano, and how to get them to pay for their lessons. We want to emphasize the importance of placing the sender's name and address on the outside wrapper of any package containing music or other articles, so that it may be returned to you in case of loss or damage. Patrons failing to do this are likely to experience annoyance, as this is likely to be certain in the adjustment of their accounts, and it is sometimes simply impossible to return to them a package comes, and we are in such cases obliged to await a complaint from a dissatisfied customer. We are, therefore, very anxious to avoid the misunderstandings that are so apt to arise from this kind of oversight.

Early Closing. This volume is one of the most interesting that we have ever published. The pieces are arranged in progressive form. They are little melodic pieces that are full of character and were originally made for a young man and are now published in this form. There are many more musical and interesting than they would be if they were simply arranged from the solo pieces. The pieces also have names and they will make a most interesting volume for almost any pupil. They begin at Grade 1½ and end at Grade 3, scale of 10.

Advanced Price on this volume will be 25 cents, postpaid, when purchased in advance.

PROGRESSIVE TEACHERS. Invited to contribute to the *ETUDE* a series of exercises for the piano, and the *ETUDE* will be glad to publish them. The *ETUDE* will be glad to publish them. The *ETUDE* will be glad to publish them.

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DURING one of the *entrées* at a recent performance of "Carmen" at the Paris Opéra Comique two critics in a corner of the foyer were chatting about Bizet. One, almost a contemporary of the composer, related how the latter was decorated, by mistake, three months before his death. On the eve of the production of "Carmen," there was a rumor of postponement. Some friends of the young master, fearing lest this might delay his nomination, determined to get him decorated before the production of his opera. One of them called on the minister.

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And that is how Bizet obtained the red ribbon from a minister who held in high esteem the talent of—Alphonse Daudet. —The Monthly Musical Record.

ORIGIN OF SOME POPULAR SONGS.

It may be interesting to trace the origin of some of the better known ballads which seem to have been written for all time. *Home, Sweet Home*, was written by an American poet named Paul, the setting of the familiar verses being by Sir Henry Bishop. *The Blue Bell of Scotland* was the work of Annie McVicar, afterwards Mrs. Grant, the daughter of a Scottish officer in the British army. Although often claimed by our friends beyond the Tweed as of Scottish origin, the music is that of an old English folk-song. *The Weir of the Green* exists in several versions, the best known being that written by Dion Boucicault, and sung by Shaun the Post, in *Arrah-na-Pogue*. *Rule, Britannia* was composed by Dr. Thomas Arne, and was first heard in a masque written by Thompson and Mallet for the accession of George I. *Scots wha hae no Wallace bled*, is said to have been written by Burns on a dark night while the poet was on a journey. The tune is *Hey, Tuttle, Tuttle*, an old march which is said to have animated Bruce's men at Bannockburn. That great and glorious battle was fought on June 25, 1314; it secured the independence of Scotland, fixed Bruce on the throne, procured a long period of peace, and rendered the valour of the Scottish famous throughout the whole of Europe. *The Last Rose of Summer* was written by Tom Moore, to an ancient Irish air, which may be found in collections of Irish music at least two hundred years old. *Kathleen Macneen* was written by Mrs. Crawford, an Irish lady, whose songs about a hundred years ago were in great vogue. The composer was William Nicholas Crouch, who died in America a few years ago in dire poverty. It is related that he once begged his way into a concert given by Titiens, that he might hear his own composition worthily sung. Much uncertainty exists regarding the origin of *Auld Lang Syne*. There are several versions of the universal favorite, the best known, concerning "Should auld acquaintance be forgot?" being by Burns, in respect of the second and third stanzas only; Ramsay wrote the remainder—MUSIC.

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Ways and Means for Club Workers

WHO COMPOSED?

BY M. J. EPSTEIN.

THE following list may be employed in a very interesting contest-game for clubs composed of music lovers whose experience has been somewhat extensive. Probably the fairest way in which to play the game would be to ascertain the number of guests likely to attend the function, and then divide the number of names given below by the number of guests. Then make separate slips, each containing the desired number of names on the plan indicated below. A different slip is requested to write after the name given the name of the composer. The slips are then collected and the guest having answered the greatest number of names should be awarded an appropriate prize.

SLIP NO. I.

1. Eroica (Symphony).
2. Sakuntala Overture (Orchestra).
3. Hansel and Gretel (Opera).
4. Midsummer Night's Dream (Orchestra).
5. Treating (Oratorio).
7. The Erlking (Song).
8. Harmonious Blacksmith (Piano).
9. Danco the Hour.
10. Fantastic Symphony.

SLIP NO. II.

1. Calm as the Night.
2. Herodiade (Opera).
3. Liebe Traume (Piano).
4. Rithy (Oratorio).
5. Frauentanz (Opera-ballet).
6. Egmont (Overture).
7. Narcissus (Piano).
8. Surprise Symphony.
9. Manon (Symphonie poem).
10. Tale of Hoffman (Opera).

SLIP NO. III.

1. Krenzer Sonata (Violin).
2. Scarl (Opera).
3. Adieu (Song).
4. Funeral March of a Marionette.
5. The Messiah (Oratorio).
6. Scotch Symphony.
7. I Pagliacci (Opera).
8. Largo from Xerxes (Opera).
9. Rustle of Spring (Piano).
10. Suite d'Arlesienne (Orchestra).

SLIP NO. IV.

1. Invitation to the Dance (Piano).
2. Ein Ton (Song).
3. The Danse Macabre (Orchestra).
4. Danse Macabre (Orchestra).
5. Rain Drop Prelude (Piano).
6. Coppelia Ballet (Orchestra).
7. Faust Symphony (Orchestra).
8. Kammermusik (Orchestra).
9. Sonata Tragico (Piano).
10. The Lost Chord (Song).

SLIP NO. V.

1. Sampson and Delilah (Opera).
2. La Bohème (Opera).
3. Kaiser March (Orchestra).
4. Death of Ase (String Orchestra).
5. Casse Noisette (Suite).
6. King of Thule (Song).
7. Emperor Concerto (Piano).
8. Orfeo (Opera).
9. Sonata Pastorale (Piano).
10. Der Asra (Song).

SLIP NO. VI.

1. Luch à Lammernoor (Opera).
2. Till Eulenspiegel (Symphonie poem).
3. Aufwung (Piano).
4. La Marseillaise (Song).

(Can be used on Page 90)

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HOW TO AVOID "DYING OUT" YOUR PIANO.

THE ETUDE has received a great number of letters asking whether it was

advisable to put a vessel containing

water in or near the piano to prevent

"drying out." One of the writers of

a lady who kept an aquarium in the

instrument for this purpose. He feeling

thoroughly competent to pass judgment

upon the aquatic of the piano, we re-

quested Mr. Niles Bryant, of the Niles

Bryant School of Piano Tuning, to an-

swer these questions for us. His reply

is as follows:

"There should be a certain amount

of humidity in the atmosphere in which

the piano stands. Where steam or fur-

nace heat is used, the rooms sometimes

become over-heated, thus reducing the

percentage of moisture. Hence dry air

absorbs the moisture from the pores of

the wood, causing the wood to shrink.

which is the cause of rattling flanges in

the piano. A hot, dry room may also

cause the sounding board to split. The

temperature of a room in which a piano

stands should never be allowed to rise

above 75 degrees Fahrenheit and should

never go below 40 degrees Fahrenheit.

An over-heated, dry room will do more

harm to a piano in a few weeks than

years of daily practice. The dry condi-

tion of the atmosphere can be partly

overcome by placing a flat dish of water

near the radiator for evaporation. We

advise against placing the water in, or

under, the piano, as many are in the

habit of doing. The proper amount of

humidity produces an atmospheric

equilibrium, so that the woodwork and

the air will not absorb moisture. Our

experience teaches us that what-

ever the condition of the atmosphere is

healthful and comfortable for a person is

also a fairly good condition for the piano.

The normal humidity is one and four-

tenths per cent."

Mirth and Music

A GUIDE TO OPERA.

Bang, thump, and crash, with a roll of the drum—That's the motif announcing the hero will come. Ting-a-ling-ting, and an arpeggio—The heroine's off for a walk with her beau. Two minor chords, with the clarinet's shrill—The public is sure there is vengeance to wreak. Empty-dump, empty-dump, down in the bass—The villain is seeking the hero's disgrace; Tweedle, tweedle, two or three times—Here reference is made to most hideous crimes; Crasher, capricious, stunning the brain—The hero's in danger, that's perfectly plain. Too, too! The cornet rings out on the air—He trips him and seizes his foe by the hair. Mush, mush, played slow and repeated ad fin—The hero's kissing the fair heroine!

—Munsey's Magazine.

SOME GERMAN MUSICAL ANECDOTES.

Translated from the German Especially for THE ETUDE.

REMARKS on "All my life as a composer I appeared to rise to the heights of each. I suppose that I should be everlastingly grateful that I did not turn out to be another Offenbach."

Beethoven's brother Johann was a very wealthy man, a landed proprietor in fact.

One Johann sent a New Year's card to Ludwig, which began with the words:

"Johann van Beethoven, Land Proprietor."

Ludwig sent his card by return mail with the following inscription:

"Ludwig van Beethoven, Brain Proprietor."

Once Johann Field, the great Irish pianist-composer was annoyed by a lady in Russia, who persisted in asking him useless questions. One question was too much. She asked: "Are you a fatalist or a Calvinist?" "No, madam," he replied, "with true Irish wit, 'only a pianist!'"

Phillip V. of Spain in 1707 made a tour through the Spanish provinces. In one village the Mayor announced that since

speeches of welcome were usually tripe, he had prepared a song of praise for the king and forthwith commenced to sing the song. Phillip enjoyed this immensely, and after the first performance called "da capo." This amused him so much that he called "da capo" several times, and obliged the rustic officer to sing the song many times. At the end the king gave the singer ten Louis d'or.

With a sly wink the man commenced to shout "da capo," and the king was obliged to double his gift.

Here is a rather gruesome epigram attributed to Auber. The French composer was some years the senior of Rossini. However, he attended the funeral of Rossini, and commented with a

Have You Taken a Thoro Course in Harmony and Composition?

THIS QUESTION IS REPEATEDLY ASKED of music teachers seeking positions or soliciting pupils. The standard of music teaching has been materially raised in the last few years and as a result, a thoro knowledge of Harmony and Musical Theory is an essential requirement for the serious, ambitious music teacher and student.

THE REASON FOR THIS IS CLEAR. Imagine your having faith in a doctor who does not possess a thoro knowledge of the fundamental laws of health, or entrusting your case to a lawyer who does not know the first principles of the Common Law, or feeling confidence in a ship pilot who cannot "box the compass." You would not think of studying a foreign language under a teacher who does not know the first principles of its Grammar and Rhetoric. Neither should you expect pupils to be willing to study music with you if you are without a thoro grounding in Harmony and Composition—the very "Grammar and Rhetoric" of Music.

READERS OF THE ETUDE are already familiar with the Sherwood Normal Piano Course given by our School and are aware that, in conjunction with it, we have been giving a complete course in Harmony and Composition. The growing conviction, among teachers and artists in every branch of music, of the universal need of Harmony, has induced us to make this Harmony Course available not only to those taking the Sherwood Normal Piano work, but also to those who desire to study Harmony alone and apart from the regular Normal Piano Lessons. The Harmony Course is thus opened not only to pianists, but to players of all other musical instruments, and to singers, musical directors, and conductors. While many other Correspondence Courses have sprung up, following our successful leadership, there are certain distinct points of recognized superiority in the courses of our School, that must commend our work to you as surest to give you the best returns. The Correspondence Courses of our School are now acknowledged everywhere as

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